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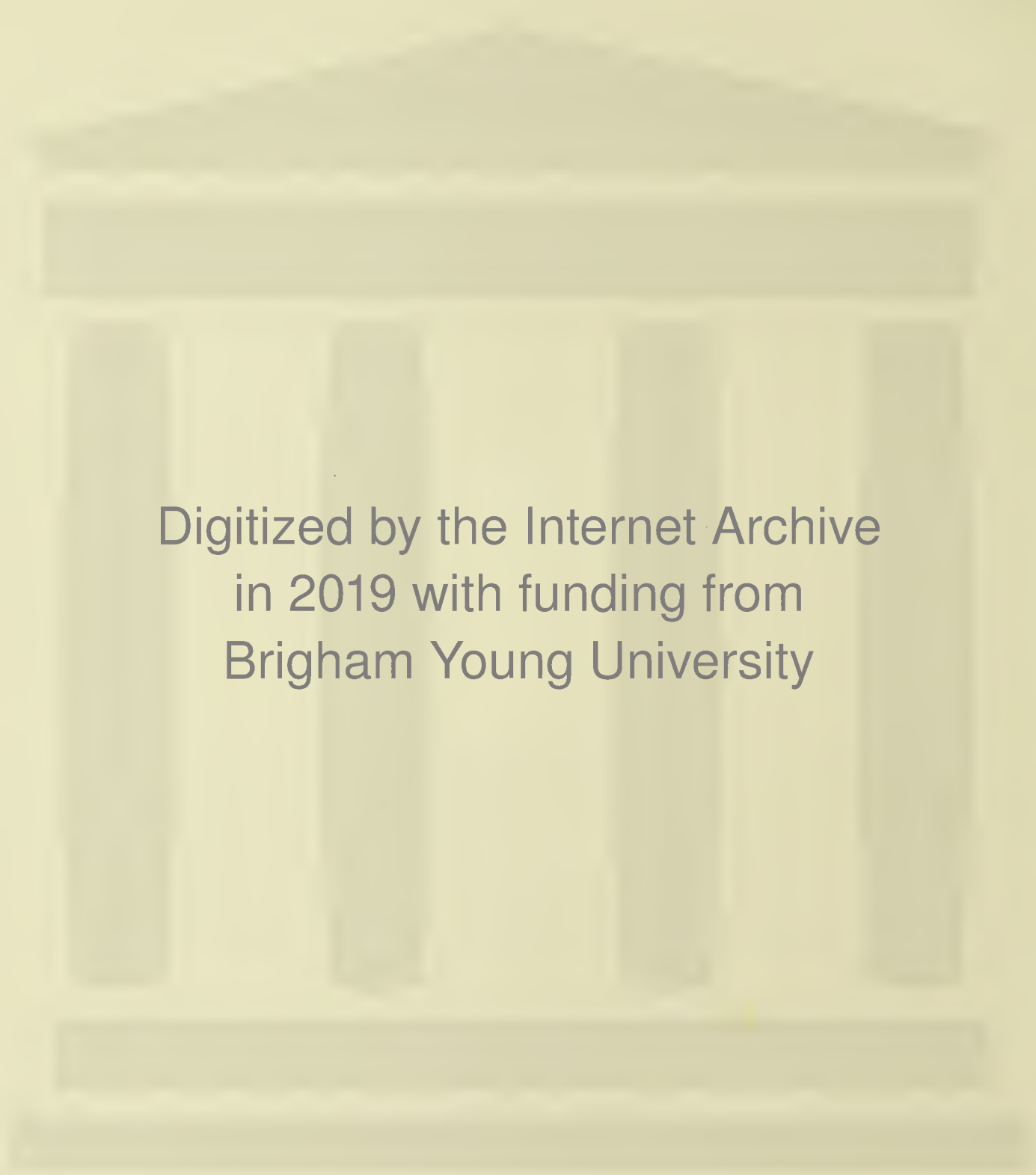
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of his

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PREFACE.

“ Dans les beaux arts, ne pas avancer c'est reculer.”

IF any doubt existed respecting the rapid and astonishing progress of instrumental music, and the necessity of the harpist's coming forward to promote the advancement of his particular branch of the art, I would recommend the incredulous to peruse the works of Hummel, Czerny, Moscheles, and Herz, again to listen to the extraordinary performances of Paganini, the highly gifted Spohr, the talented De Beriot, Mori, Nicholson, &c. &c. and he will be soon convinced, that, in the present new musical era, the harp, if resting its claims *solely* on past excellence, cannot expect to hold long its distinguished station among other instruments. Deeply impressed with this, and emboldened by the approbation bestowed upon many of my former works, both by harp amateurs and professors, I venture to submit to them the following pages—the result of many anxious hours passed in endeavouring to increase the resources of that noble instrument, to raise its consequence, and to open a new and extensive field to harp music.

As the object of the present work is, not to improve what has been already treated of, but to give information on fresh subjects, the harpist must not expect to find in its pages precepts and examples belonging to the present mode of harp-playing; nor will he be required to unlearn or throw aside anything he already knows; and his former studies should be as complete as possible, in order that his attention may not be diverted from the novelties which will be presented to him. I must, however, add (not to repulse the attempts of those fair pupils who expect to please and be pleased without much effort), that many of the new effects and passages, being calculated for adaptation to familiar as well as more scientific music, they can be also employed both by harpists of moderate abilities and by proficient; particularly if the former are guided by a master thoroughly acquainted with the *whole* contents of the following work, and if strict attention is paid to the observations which succeed this *avant-propos*.

A *long* preface being seldom read (fortunate, indeed, is an author when a *short* one is noticed), I shall not enter into minute details to explain *in what the new effects consist*, but shall only state—first, that *harmonics*, those soft, enchanting, and truly Ossianic sounds, hitherto scarcely known, will be presented under so many fanciful forms, that every requisite for an effective performance, slow or rapid, may be obtained without the aid of a single natural sound* (see the Comparative Table, between pages 38 and 39, and the Instructions for the New Harmonics, page 1 to 42); secondly, that rapid successions of double and triple notes for one hand, the martellato (single and double), the undulated sounds, the enharmonic arpeggios, and many other novel and peculiar passages, will henceforth grace the pages of harp music: in short, that the new acquirements will enable the harpist to command a more brilliant, variegated, and effective performance than has ever been attained.

This publication will, no doubt, be unmercifully criticised by *les partisans de la vieille école*. These rigid censors, ever anxious to mar all attempts at improvement, will not fail to assert, that I have overthrown all known rules; that half of the contents of the work is impracticable; and the whole of it uncalled for: but the harpist is entreated not to be discouraged by these clamours, and to recollect that the introduction of the double-action harp was formerly very violently opposed, and that many musical innovations, now universally adopted and propagated, were at first abused and condemned as useless. Let me also assure him (my long experience entitles me, I trust, to his confidence) that not a single subject, precept, or example, has been allowed a place in this work without the most rigorous scrutiny as to its fitness and its probable future influence or usefulness: and, respecting the *soi-disant insurmountable difficulties* of many of the effects, I can safely say, from daily experience, that perseverance and an attentive practice will soon conquer them.

* As it may be hereafter said, that I have imitated Paganini, I declare, most positively, that, when I wrote the contents of this work, I had *not* heard him, and that I have not *since* added or changed a single line.

N. C. BOCHSA.

London, March 1832.

4, Fingal Terrace, Oxford Terrace, Edgeware Road, West.

A FEW OBSERVATIONS RESPECTING THE PRACTICE OF THE NEW EFFECTS.

I do not address these observations to the proficient (fully relying on his zeal and talent to enter into the spirit of the following acquirements *con amore*), but to the harpist less advanced, who, having not completed his studies in the present mode of harp-playing, cannot be expected to devote all his time to the contents of this work. To the latter I recommend most earnestly not to be too hasty in attempting difficulties beyond his reach, and to regulate his practice of the new effects by the following table, which indicate the heads of those subjects which are likely to suit his moderate abilities, or to be more immediately wanted in future familiar harp music ; together with references to the proper pages, &c. &c. In consulting constantly this most useful table, the candidate for future excellence cannot err.

A TABLE

Of some of the new Effects, in the order in which they must be practised by Harpists who have not yet completed their Studies in the present Mode of Harp-playing.

Double Harmonics for the right hand, page 1 and 2.

Triple Harmonics, ditto, page 2.

Double Harmonics for the left hand, page 3. (The examples on sixths and sevenths only.)

Triple Harmonics, ditto, page 3 and 4.

Arpeggios in Harmonics, page 4, Examples 1, 3.

Etouffés Harmonics, page 6, 7, and Examples 2, 3, 4, in page 8.

Semi-étouffés Harmonics, page 11, and Examples 3, 4, 5, 6, 9, in page 12.

Two-third Harmonics, page 15, 16, 17, 18, and the example in E flat in page 21.

Chromatic Scales and Passages without the motion of *one* pedal, page 22.

Single "Altissimi" Harmonics for the right hand, page 25.

Ditto for the left hand, page 25, 26.

Triple "Altissimi" Harmonics, page 30.

"Leggiere" Harmonics, at the bottom of page 31, 32, Examples 1, 2, in page 33, and Example 29 in page 36.

Double-octave Harmonics, page 37, Observations, page 38, and the Comparative Table, between pages 38 and 39.

Double Glissando for the right hand, page 42, and Example 5, page 43.

Ditto for the left hand, page 52.

Single "Martellato" for the right hand, page 64, and the first three braces in page 65.

Enharmonic Arpeggios, page 74, 75, 76, 77, 78.

When arrived at this stage of his progress, the pupil will, it is expected, be able to practise both the examples he has missed and the other contents of the book ; if otherwise (as each practitioner is more or less diligent), the master employed will know best how to direct his future attempts.

OF THE HARMONIC GUIDE.

Previous to entering on my instructions for the New Harmonics, it is important that notice should be taken of the *harmonic guide*, an implement constructed under my immediate superintendence, and manufactured *solely* by the able harp-maker Mr. Delveau. This little machine, applied to the instrument, as directed in the Card of Explanation which accompanies it, will enable the harpist to mark with the greatest accuracy the middle of each string, from the highest A to the lowest F but one ; and thereby pointing out to the eye the spot where the harmonic sound is to be taken, will prove a *very great advantage*, as they afford the means of performing, WITH CERTAINTY, the *étouffés*, *semi-étouffés*, *attissimi*, and *leggiere harmonics*. When the harpist becomes acquainted with the above new effects, he will himself judge how indispensably necessary will be the *harmonic guide*—which in shape is elegant, following gracefully the curve occasioned by the different lengths of the strings* ; and its whole apparatus is so simple, that the marking can be effected in less than two minutes. It may be also added, that the marks drawn along the strings have a tasteful appearance rather than otherwise, and cannot be objected to more than the usual red and blue strings of the harp or the black keys of the pianoforte ; which have been introduced for the same purpose as that I have in view in recommending the harmonic guide ; viz. to give more certainty to the performers' fingers.

The *guide*, to which my initials are affixed, with a card of explanation, may be had of Mr. Delveau, 5, King-street, Golden-square, and of Messrs. Goulding and D'Almaine.

* See Curve 1, in the figure of the harp, plate 4.

NEW HARP EFFECTS AND PASSAGES.

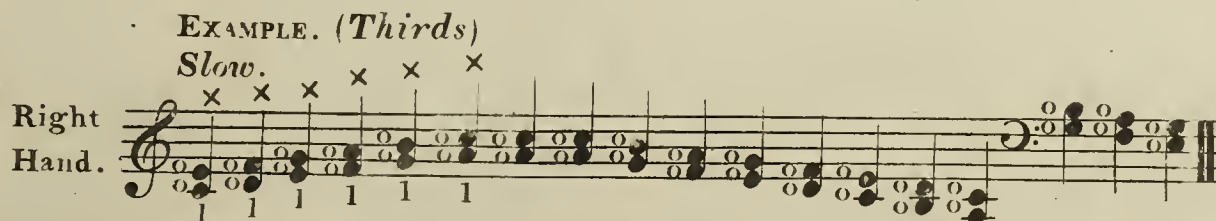
Written explanations, when chiefly demonstrative, too often fail to convey their meanings with that clearness so essential in a work of this kind, and I have deemed it advisable to substitute for them, whenever enabled to do so, Lithographic plates which will show at once, with the greatest accuracy, the different positions of the hands necessary to the performance of the New effects and passages.

DOUBLE HARMONICS WITH THE RIGHT HAND.

(Single Harmonics with the thumbs of both hands, and double Harmonics in Thirds, Fourths, and Fifths with the Left, in the middle part of the Instrument, being already used in Harp Music, and supposed to be known to the Harpists, no particular notice of them can be taken in a work entirely devoted to new acquirements; and let it be understood, that, whenever, in the Instructions given on New Harmonics, will be found the words "Common or usual Harmonics," "as usual," "in the usual way," "usual mark," they all refer to the above.)

Figure 1 (Plate 1) exhibits the position of the Right hand, when striking a *Third* in Harmonics.

The chief difficulty in performing the Double Harmonics, is to give due force to the lowest of the two notes, and I would advise the Harpist to strike several times, that note alone, before he attempts the two together.



For the *Harmonic Seconds* and *Fourths*, same position as above.

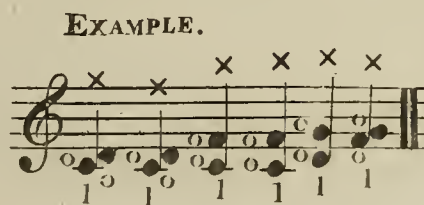



Figure 2 (Plate 1) shows the position of the Right hand for the *Harmonic Fifths*.


EXAMPLE.

R.H.  (The four fifths below this Example can be obtained with the same position.)

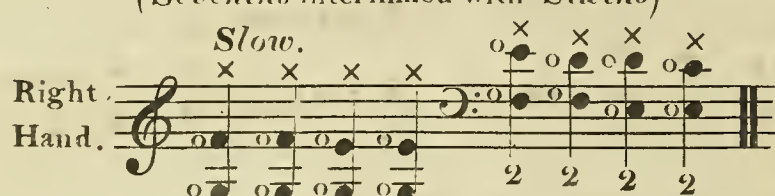
The *Sixths* and *Sevenths* are produced in the same manner, that is to say, by the pressure of the palm of the hand on the highest string, and that of the little finger on the lowest; great attention must be bestowed upon the pressure of the bent little finger, being more difficult to be obtained in *Sixths* and *Sevenths* than for the *fifths*.

EXAMPLES (*Sixths*)

Slow.

Right Hand.  (Sevenths intermixed with *Sixths*)

Slow.

Right Hand. 

(For Double Harmonics higher than those above, See Pages 26, 27, & 28.)

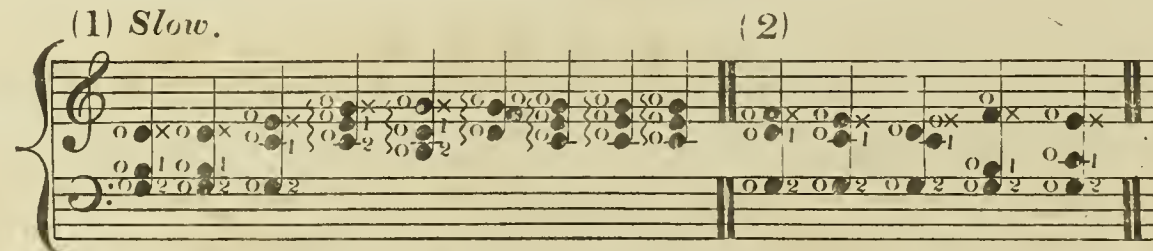
TRIPLE HARMONICS WITH THE RIGHT HAND.

See Figure 3 — (Plate 1)

It is important to warn the Harpist against any ungraceful motion of the body or arm, which may be too apt to occur in this rather complicated position; and I recommend that the second finger, (which will be found at first a little weak,) be practised by itself, and then with the first finger, before the three notes are struck together.

EXAMPLES.

(1) *Slow.* (2)

Right Hand. 

(For higher Triple Harmonics, See Page 30)

It is proper here to remark, that when single Harmonics are preceded or followed by Double or Triple Harmonics, they must be produced with the ball of the thumb, and *not* with the first finger as usual.

HARMONIC SIXTHS, SEVENTHS and OCTAVES WITH THE LEFT HAND.

Figure 4 (Plate 2) indicates the position of the left hand, for the performance of Sixths in Harmonics — The Sevenths and Octaves are obtained in the same manner.

EXAMPLES. (Sixths)

Left Hand.

(Sevenths intermixed with Sixths.)

Left Hand.

Octaves.

Left Hand.

or 1 1 1 1 2

* (For higher Sixths, See Page 17)

TRIPLE HARMONICS WITH THE LEFT HAND.

Although the Triple Harmonics, (or Common Chords in Harmonics) with the left hand, are not quite unknown, so very few can do them well, owing to not having the right position of the hand, that I think a sketch of it will be acceptable, See Fig. 5, (Plate 3)

The Harpist must bear in mind that to be able to give a clear and distinct tone to the lowest note of the Triple Harmonic, that part of the palm of the hand, which is near the little finger must press the string rather forcibly.

EXAMPLE.

Left Hand.

When Triple Har.

monics comprise intervals of *Thirds & Sixths*, of *Fourths and Sixths*, of *Fifths and Sixths*, of *Seconds and Sixths*, of *Thirds and Sevenths*, of *5ths* and *7ths*, or of *4ths* and *7ths* the position recommended above for Sixths, See Figure 4 (Plate 2), is to be employed, with this exception that of striking notes with both the New Effects. (Bochsa)

* first and second finger. Chords not belonging to these classes but mixed with them, must be taken also with this position, in order not to impede the performance by unnecessary motion of the hand (See next Example)

EXAMPLE.

Left Hand.

(For higher Triple Harmonics, See Page 17)

Andte

with Both Hands.

QUADRUPLE HARMONICS.

The Quadruple Harmonics with the right hand, appertaining to another class of Harmonics, will be hereafter treated upon. (See Page 31) — Figure 3 (Plate 3) exhibits the position of the Left hand when striking a Quadruple Harmonic.

(Each Quadruple Harmonic to be well Arpeggiòd)

EXAMPLE.

Left Hand.

ARPEGGIOS in HARMONICS.

Same Positions as before.

EXAMPLES

All notes with the tails upwards invariably are to be played with the right hand.

(1)

Right Hand.

Left Hand.

The two last Arpeggios may be also played as thus

(2)

(3)

(4)

ritard. *All?*

Two musical examples, (5) and (6), showing appoggiaturas and turns in harmonics. Example (5) is a single staff with a treble clef, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'. Example (6) is a grand staff with treble and bass clefs, showing a series of notes with appoggiaturas and turns marked by 'x' and fingerings '1' and '2'.

APPOGIATURAS and TURNS in HARMONICS.

The pressure of the palm of the right hand on the strings which has been prescribed for the Harmonic thirds, See Fig. 1 (Plate 1), will also enable the Harpist to perform these musical ornaments in Harmonics.

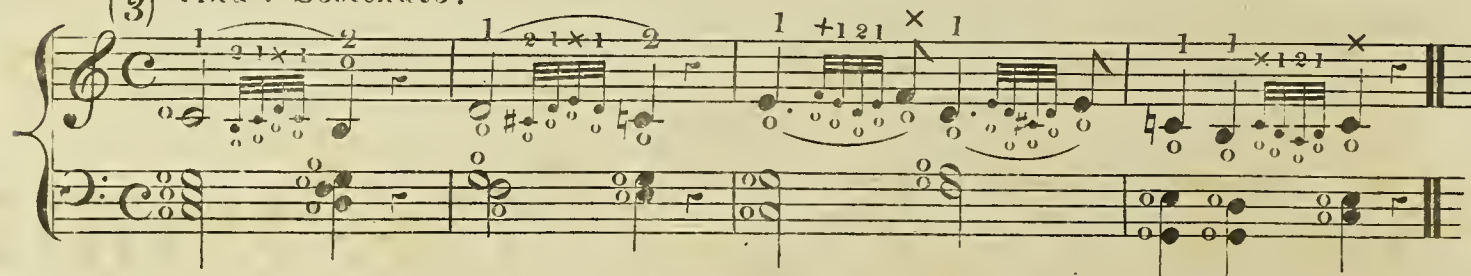
To insure a clear and full tone, the larger notes must be struck with force.

EXAMPLES of Appoggiaturas.

Four musical examples, (1), (2), (3), and (4), showing appoggiaturas in the right hand. Example (1) is a single staff with a treble clef, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'. Example (2) is a single staff with a treble clef, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'. Example (3) is a grand staff with treble and bass clefs, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'. Example (4) is a single staff with a treble clef, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'.

Harmonic Appoggiaturas may be played with the Left Hand.

Three musical examples, (1), (2), and (3), showing appoggiaturas in the left hand. Example (1) is a single staff with a bass clef, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'. Example (2) is a single staff with a bass clef, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'. Example (3) is a single staff with a bass clef, showing a series of notes with appoggiaturas marked by 'x' and fingerings '1' and 'x'.

(1) *Harmonic Turns with the Right Hand.*(3) *And^{te} Sostenuto.*

(For higher Appoggiaturas, See Page 33)

ÉTOUFFÉS HARMONICS
AND
SEMI ÉTOUFFÉS HARMONICS.


These kind of Harmonics stand conspicuously among the New Effects, as they give to the Harpist the means of producing such a range of Brilliant and tasteful passages, as certainly have never before been obtained:

ÉTOUFFÉS HARMONICS.



In placing the Hands as those delineated in Fig. 4 (Plate 1) the Harpist must be careful, *First*; That the pressure of the edge of the whole left hand, as it lays extended *on the middle of the Strings* (as for Common Harmonics), be such as to produce a good, clear Harmonic tone, although of the "Étouffé" cast; *Secondly*, That the extension of the left hand should cover the space of an Octave, in which compass the notes to be played by the right hand, are to be comprised; and *Thirdly*, To strike *always* with great firmness, the strings allotted to the Right hand. This last precept is of the utmost importance.

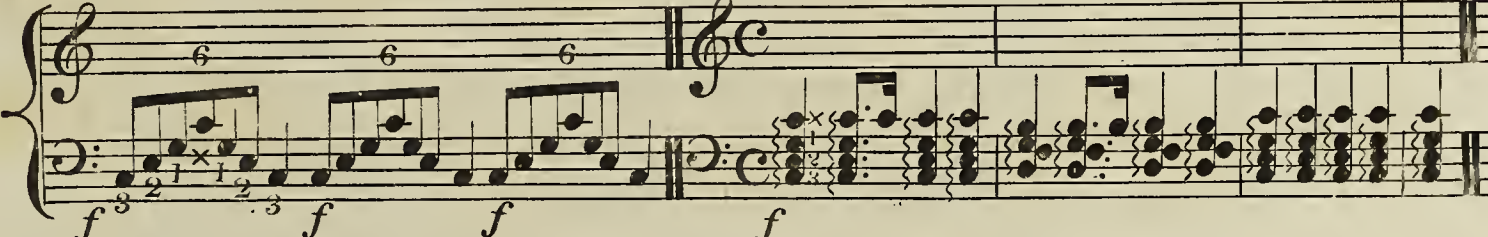
The word "Étouffé" must not be taken here in its usual sense, *viz.* to stop the notes after they are played. I availed myself of that word in the appellation of these Harmonics, because the Left hand, (producing the Harmonic) not being removed off the strings after each note (lest we should loose the quickness of execution it is our aim to obtain) they

evidently have not their full vibration; but *not any* of them are to be stopped after being struck by the right hand; indeed so much the contrary, that it is recommended (as it will be seen in the following pages) to take off the left hand *whenever possible*, immediately after a passage in "Étouffés" Harmonics.

Sign for the "Étouffés" Harmonics: 

As these Harmonics are to be used principally in quick Passages and chords in rapid succession, *all* the following Examples must be practiced in a very animated movement, *Allegro molto*. (The Harmonic Guide will be found of great service for these and the following Harmonics)

(1)  (2) 

Right Hand. 

The abbreviation *vib.* (vibrate) placed under or above a particular note, indicates that the whole of the Left hand is to be removed *instantly* from the strings, to insure a full vibration not only to the last note played, but also to those before (See the four next Examples)

(1)  (2)  (3)  (4) 



When passages in "Étouffés Harmonics" move out of the compass of the Octave covered by the extended left hand, (in ascending or descending), that hand must gently glide on the required strings, without jerk, or taking it off, and still preserving its same extended position.

(1) 

Right Hand. 

New Effects. (Bochsa)

[illegible]

When "Étouffé's Harmonic" passages continue to ascend, the palm of the left hand (near the wrist) must be slightly raised, in order to catch the middle of the strings, which of course is higher as the string become shorter. (See the Figure of the Harp Plate 4)

(7) | |

(8) | | (9) | |

Sometimes the thumb, first and second fingers of the extended left hand, are called to action, by playing notes that the right could not well reach; in such cases, these notes are designated by the usual Harmonic marks $o o$, and care must be taken that they are performed without altering the extended position of the hand.

EXAMPLES, in which the Thumb of the Left hand is used.

SEMI ÉTOUFFÉS HARMONICS

See Figure 5 (Plate 1)

I give to these Harmonics the name of *Semi Étouffés*, for the following reasons; *First*; That the side of the first finger crossing the strings being not so fleshy and round as the palm of the hand, gives a much more clear tone than that obtained in the *Étouffés* Harmonics. *Secondly*, That the smallness of the finger affording great facility in removing it from the strings, when a full vibration is required, or again replacing it when necessary, the *Semi Étouffés* Harmonics may be said to be almost of the same family as the Single, Double, and Triple Harmonics, and blend so happily with them, in tasteful as well as in spirited passages, as to produce effects hitherto thought impossible.

The shortness of the first finger, compared with the extension of the whole left hand, in *Étouffés* Harmonics will show at once that, extended Arpeggios, Chords, and passages comprising intervals of Sixths, Sevenths and Octaves, are here out of question, and therefore must remain the propriety of the *Étouffés* Harmonics.

As the first finger will have to move on the strings quickly and almost incessantly, great attention must be paid to effect that motion very gently, in a gliding manner and without jerk or removing the finger from the strings, except when the abbreviations *vib:* or *v.* are placed under or above a note. (See Page 7)

It is scarcely necessary to add to these observations that the pressure of the side of the first finger must be exactly *on the middle of the strings* as usual.

Sign for the *Semi Étouffés* Harmonics. (~~~~~)

EXAMPLES.

(1) (~~~~~)

(2) (~~~~~)

(3) ()

(4) ()

(5) ()

(6) ()

(7) () (8) ()

(9) *Adagio con espress:*

(10) *Allegro*

(11) ()

New Effects (Bohsa)

(12) *Adagio sosten.*

con espres.

f

Grazioso *Graz.* *riten.*

fz *cres.* *fz* *dim.* *dol.* *ritard.*

fz *con gusto* *f* *dolce* *riten.* *con fuoco*

SHAKES in Semi Étouffés Harmonics.

Each note to be given with force, equality of tone and distinctness.

(1) *Lento*

(2) *Lento*

(3)

(4) *Adagio sosten.*

(5) *Lento*

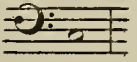
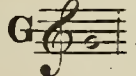
New Effects (Bochs)

It must have been remarked in many passages of the above examples (especially in the slow ones), that the first finger of the right hand is used in preference to the thumb; the reason of this is, that the respective position of that first finger bringing its fleshy part in contact with the string, produces a sound infinitely more clear and mellow than that of the thumb, which vertical position is somewhat checked by the crossing of the left first finger, (in ascending passages more particularly) and consequently cannot strike the string, exactly with the middle part of it as is usual.

Respecting the *Semi-Étouffés Harmonics* played with the left hand, the observations set forth a few pages back for the *Étouffés Harmonics* with that hand are to be applied to these, therefore nothing of importance can be added on the subject.

Before proceeding further, I once more urge the Harpist to pay the greatest attention to the proper pressure of the left hand in the *Étouffés Harmonics*, and that of the first finger of the same hand in the *Semi-Étouffés Harmonics*, as from the extreme nicety of that pressure wholly depends the clearness of tone so essential in obtaining the following *most important* particular, viz. that of happily blending together these New Harmonics with the others. The Harpist will no doubt, at first find it difficult to place at once the Left hand or the first finger on *exactly* the middle of the strings; but not more so than a beginner who has almost the same difficulty to surmount in attempting the usual Harmonics, and I am convinced by *daily experience*, that with the use of the Harmonic Guide, these new acquirements can be attained with as much certainty and facility as the Common Harmonics

TWO THIRD HARMONICS.

The Two Third Harmonics, chiefly used with the Left hand, are so called, on account of the Palm of the hand pressing *on the Two Thirds of the string*, (reckoning from the sounding board) which lay *one sixth part higher* than the Common Harmonic; this particular causes the sound produced to be *a Twelfth* higher than the fundamental note or open string, instead of being its octave as usual; Per Example, if the fundamental note or open string be this C  its three quarter Harmonic will be this G , and so on. (See Figure 3, Plate 2, and the Exercises beneath.)

This new mode gives the Harpist the means of obtaining many double and triple Harmonics, as well as various new passages, which otherwise would be impracticable (See

New Effects (Bochsa)

the Examples following the next Exercises) At first, it may be found rather puzzling, to have to strike one string, to produce the sound of another; the more so, as for the sake of Good Harmony, the note intended to be heard, is always written instead of that really played; and I recommend the practice of the four next Exercises which no doubt will familiarise the Performer with this novelty.

This sign \oslash and its respective position on the staff, will indicate the string which is to be struck, the mark \circ will be on the Harmonic note as usual.

EXERCISES to facilitate the reading and playing of the *Two Third Harmonics*.

(1)

Exercise (1) consists of three staves. The top staff, labeled 'Sounds produced.', shows a sequence of notes in treble clef. The middle staff, labeled 'Notes Written.', shows the same sequence of notes in treble clef, with some notes marked with a circle and a slash (o/). The bottom staff, labeled 'Strings Struck.', shows the sequence of strings to be struck in bass clef, with some notes marked with an 'x'.

(2) (3)

Exercises (2) and (3) consist of two staves each. The top staff, labeled 'Notes Written.', shows a sequence of notes in treble clef, with some notes marked with a circle and a slash (o/). The bottom staff, labeled 'Strings Struck.', shows the sequence of strings to be struck in bass clef.

(4)

Exercise (4) consists of two staves. The top staff, labeled 'Left Hand.', shows a sequence of notes in treble clef. The bottom staff shows the sequence of strings to be struck in bass clef, with some notes marked with a circle and a slash (o/). Arrows point from the 'same string' label to the notes in the bottom staff.

The four next Examples show the Double and Triple Harmonics gained by this New Acquirement.

Left Hand.

Highest Harmonic fourth in the usual way.	Fourths gained.	Highest Harmonic fifth in the usual way.	Fifths gained.

Left Hand.

Highest Harmonic Sixth in the usual way.	Sixths gained.	Highest Triple Harmonic in the usual way.	Triple Harmonics gained.

Let it be observed that two of the above Examples comprising a succession of fifths, which according to the rules of Harmony are reprobated, are only given to show some of the advantages of the **Two Third Harmonics**, and not as a *Musical Exercise*; It rests of course with the discernment and scientific knowledge of the Harpist to employ this kind of combined notes properly

To bring out the chords contained in the last Example with clear and full vibration, they must be well arpeggiated and the part of the palm of the hand near the little finger be more elevated than the part near the ball of the Thumb, in order to catch the exact **Two Thirds** of the strings which varies according to the different lengths of them; (See Curve 2— Figure of the Harp Plate 4) Although **Harmonic Seconds** and **Thirds** higher than belong to the class of *Altissimi Harmonics*, which will be duly explained in pages 25 and following, there are cases when these intervals are taken in **Two Third Harmonics**.

EXAMPLE.

Left Hand.

Highest Harmonic second in the usual way.	Seconds gained.	Highest Harmonic third in the usual way.	Thirds gained.

To facilitate skip and other Harmonic passages, it is some times found expedient to take low **Single, Double, and Triple Harmonics**, in **Two Third Harmonics**. (See next Examples)

It is important to observe that to bring out the *Double and Triple Two Third Harmonics* with a distinct and full vibration, the fingers must pinch the strings with considerable force.

Here follow several Examples illustrating some of the passages which can be obtained by intermixing the *Two Third Harmonics* with *Single* and *Double Harmonics*, (these latter to be performed with the right hand)

(1) **EXAMPLES.**

(2)

(3)

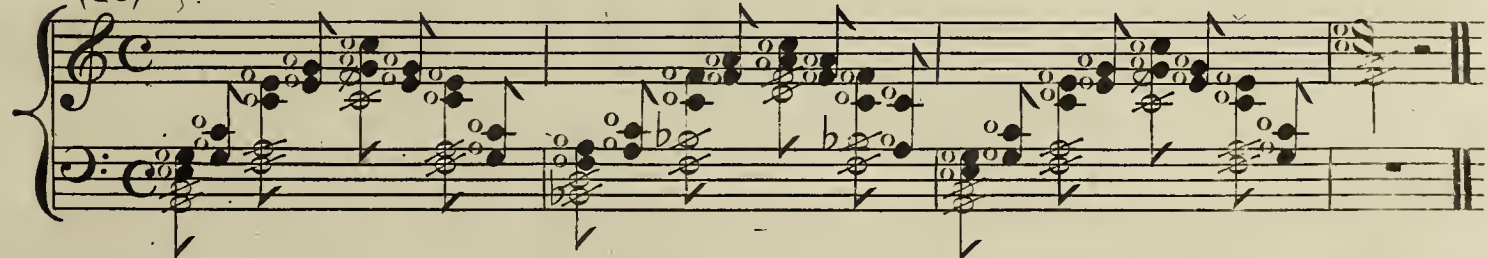
(4)

When Scales are too quick to be played with a single hand in the usual way, but not sufficiently so to use the *Étouffés* or *Semi Étouffés Harmonics*, the *Two Third Harmonics* then, are in requisition. (See the two next Examples)

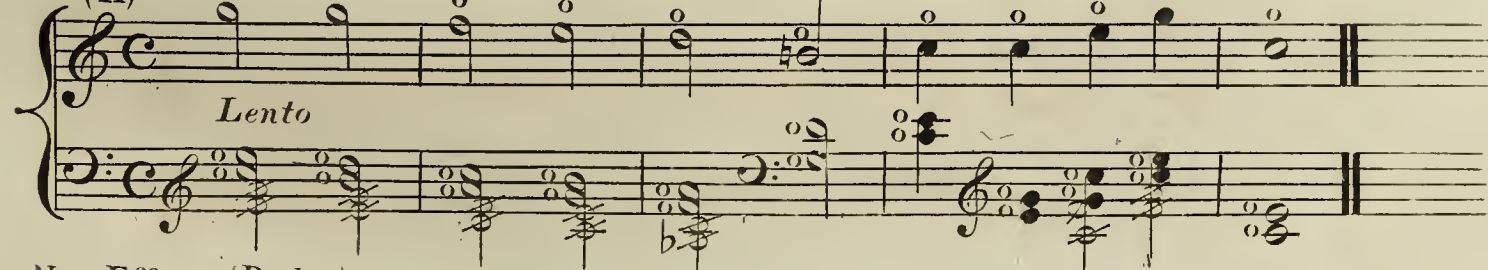
(5)

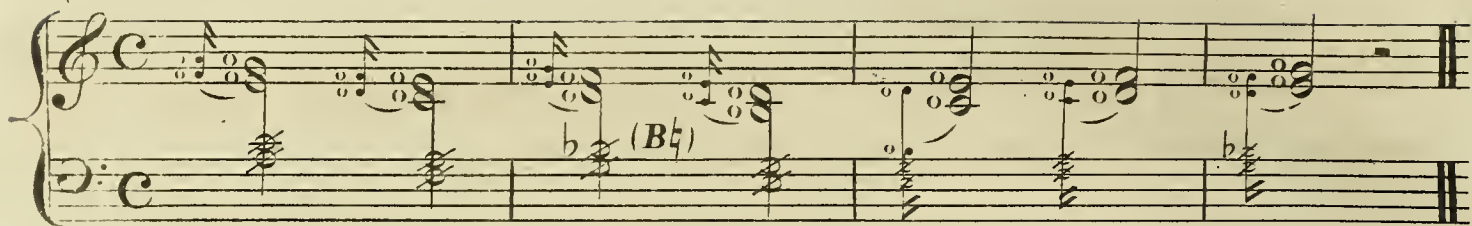
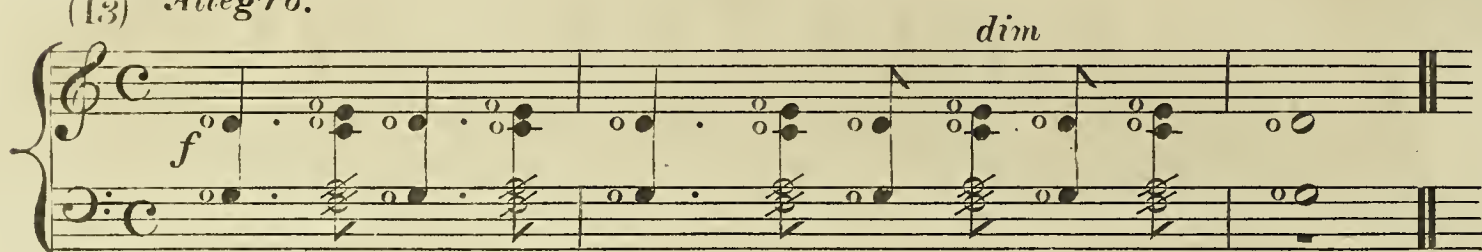
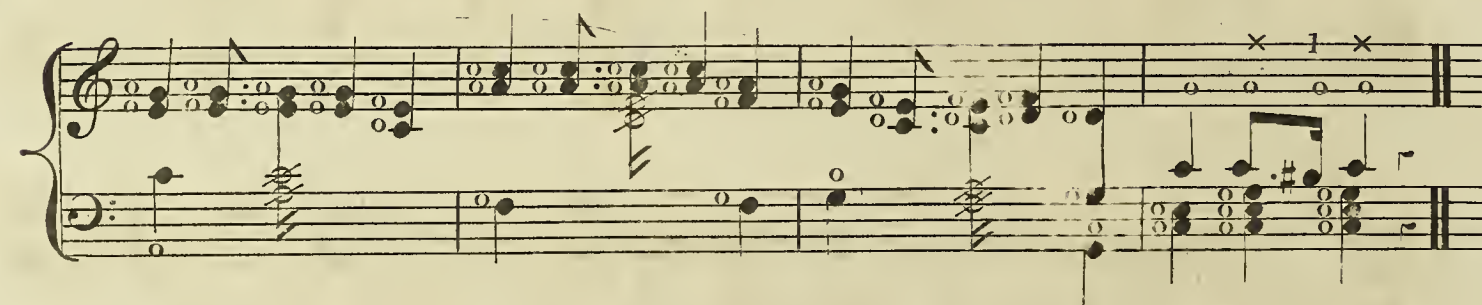
(6) *Mod^{to}*(7) *All^o*(8) *Mod^{to}*(9) *All^o*

(10)

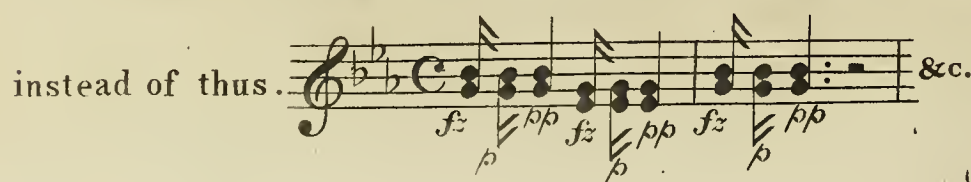
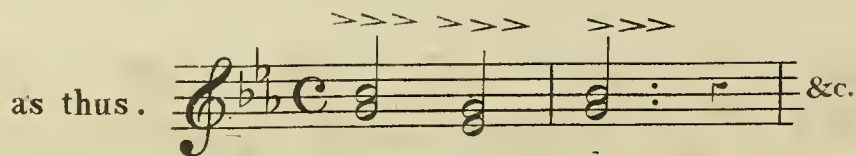


(11)



(12) *Moderato Grazioso.*(13) *Allegro.*(14) *All^o Marziale.*

In the next Example, the double Semiquavers, with a *fz* under them, must be strongly accentuated, and the following double Semiquavers and Crotchets marked thus, *p*, *pp* played in *Diminuendo*; care being taken that the whole of these three double notes are given in so smooth and blended a manner as to sound nearly as *one note of long value* agitated by a slight undulated vibration.



This effect may prove hereafter of great advantage to the Composer, inasmuch as it will be a step towards obtaining on the harp, that important desideratum, *viz.* of giving due vibration to notes of long value in slow movements.

(15) *Lento.*

ritard. - - - -

(16) *All.^o ben leggiero.*

2 1 x

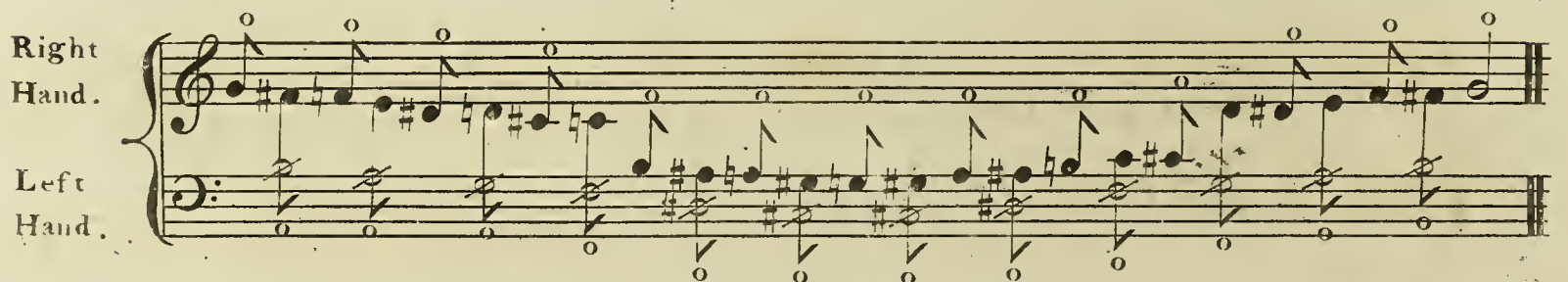
The *Two Third Harmonics* with the **Right** hand are sometimes used in skip passages as they facilitate their performance.



CHROMATIC SCALES IN HARMONICS ,
without the motion of one single Pedal.

Chromatic Scales in ascending and descending on the Harp, have always been considered extremely difficult, if not impossible; owing to the necessary rapid motion of so many Pedals, and that of being compelled to strike twice the same string, which precludes of course all attempt at a quick and Brilliant execution; but now, by a skilful combination of the *Common Harmonics* and *Two Third Harmonics*, these passages can be produced with the greatest ease and effect, and without making use of a Pedal thro' out the Scale, either in ascending or descending.

EXAMPLE (The Harp being in $C\flat$, fix at once the D^\sharp and C^\sharp , and after which, the Pedals are not to be touched during the Scale All the notes to be given very smooth and with a perfect equality of tone.)

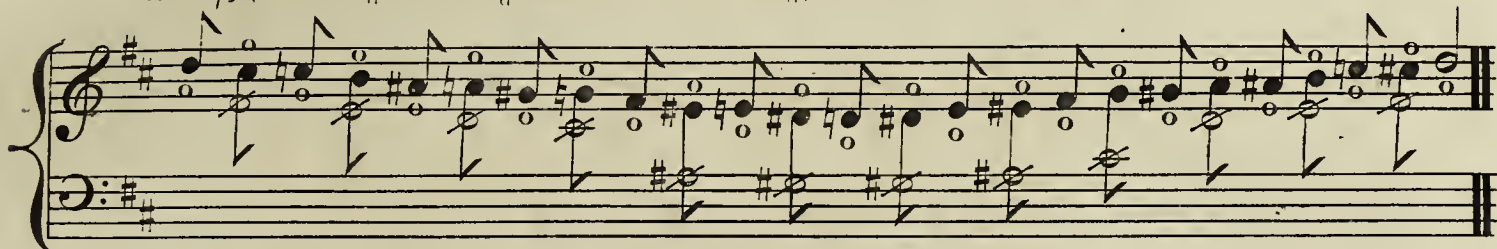


Chromatic Scales in the same manner can be obtained in Every Key, care being taken before beginning that the Pedals are so arranged as to leave the seventh of the chosen Key *Flattened*, and its **Fourth** and **Fifth Sharpened**..

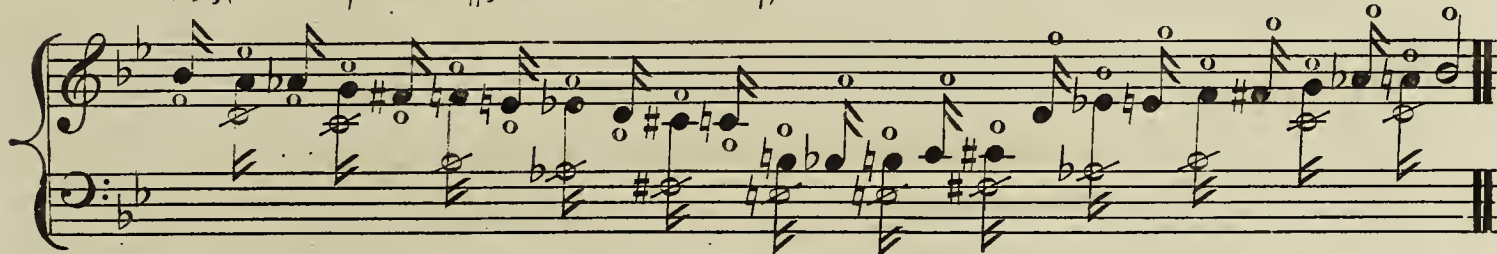
in C \flat , (Fix F \sharp and G \sharp , and take off B \flat)



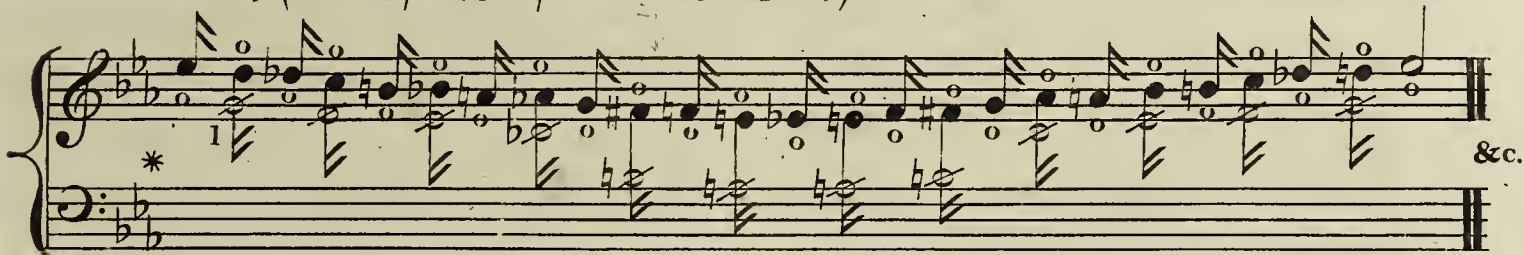
in D \flat , (Fix G \sharp and A \sharp , and take off C \sharp)



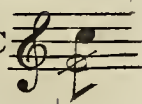
in B \flat , (Fix E \flat and F \sharp , and take off A \flat)



in E \flat (Fix A \flat and B \flat and take off D \flat)



* When Single Two Third Harmonics with the Left hand, reach higher than C they are taken with the first finger.



EXERCISES on CHROMATIC PASSAGES Produced without the motion of the Pedals.

(Put the Harp in C \flat)



(Fix C \sharp)



(3) (F \sharp , E \flat)

(4) (Fix D \sharp)

And^{te} Grazioso.
(F \sharp , E \flat) *delicato.* (F \sharp)

(C \sharp) *delic:* (F \sharp) (F \sharp) *rf* *rf* (F \sharp) (E \flat) (C \sharp) *riten.*

(E \flat) (B \flat G \sharp) *Vivo.* *Con Anima.* *ritard.*

(Fix A \sharp G \sharp) *Vivo e sempre legg^o* (F \sharp)

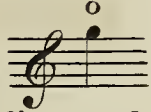
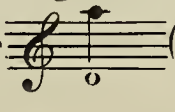
riten.

ALTISSIMI HARMONICS


The "Altissimi" Harmonics (or Harmonics on the upper part of the Instrument) are of the same class as that of the single, double, and Triple Harmonics of which they form a continuation; They are like them produced by pressing the middle of the strings, and can be performed by both hands, but the Positions are different as will be seen hereafter.

SINGLE "ALTISSIMI" HARMONICS.

with the Right Hand See Fig. 1 (Plate 2)

The highest single Harmonic hitherto taken with the Right hand being  the "Altissimi" Harmonics begin from the next note above  (See the first and second Examples.)

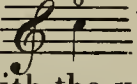
Care must be taken in performing the highest five notes, that the part of the first finger nearest to the nail, presses very firmly the middle of the string, while the thumb strikes it with considerable force and a jerk sufficiently violent to throw off the whole hand from the sounding board.

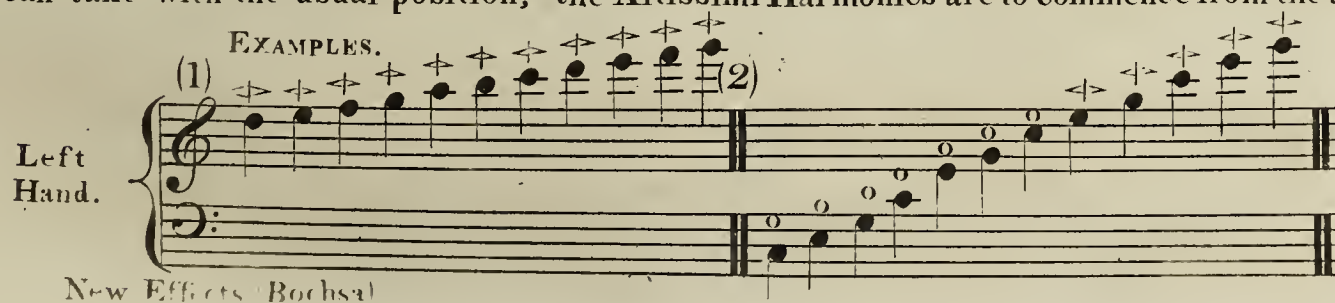
Sign for *Single Altissimi Harmonics* 



SINGLE "ALTISSIMI" HARMONICS

left hand. with the Left Hand; See Fig. 2 (Plate 2)

This C  being generally the highest single Harmonic note the Left hand can take with the usual position, the "Altissimi" Harmonics are to commence from the above note.



WITH BOTH HANDS.

Nota The Left hand lower Cs, in the four next Examples, are marked with the Sign \triangleleft , as it is better to take the new position at once, to prevent unnecessary changes.

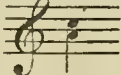
(1) (2) (3) (4) (5)

Quick.

DOUBLE "ALTISSIMI" HARMONICS

in Seconds, Thirds, Fourths, Fifths and Sixths.

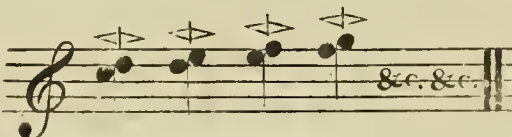
with the Right hand.

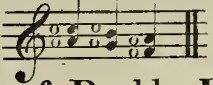
For the position necessary to perform the *Double "Altissimi" Harmonics* (or *Double Harmonics* of which the upper note do not reach higher than  See Fig. 4 (Pl. 3)

EXAMPLE, *Double Harmonics in Thirds.*

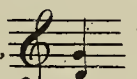
Right Hand. 

Harmonic Seconds are obtained in the same manner.

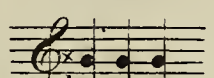
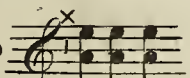
EXAMPLE.  &c. &c.

The above position may also be used for the performance of two or three lower Double Harmonics, when the Harpist cannot produce them freely with the position delineated in Figure 1 (Plate 1),  or to avoid an awkward derangement of the hand when a quick succession of Double Harmonics embraces the compass of both the lower and upper Harmonics. (See the next Example)



This D and G,  being the highest Harmonic fourth which can be obtained with the position for the Double Harmonics, See Figure 1 (Plate 1) the fourths above become "Double Altissimi Harmonics," and the position described in Figure 4 (Plate 3) is to be employed; Care being taken to extend as much as possible the little finger on the strings towards the ball of the thumb, to secure a full tone to the upper note.

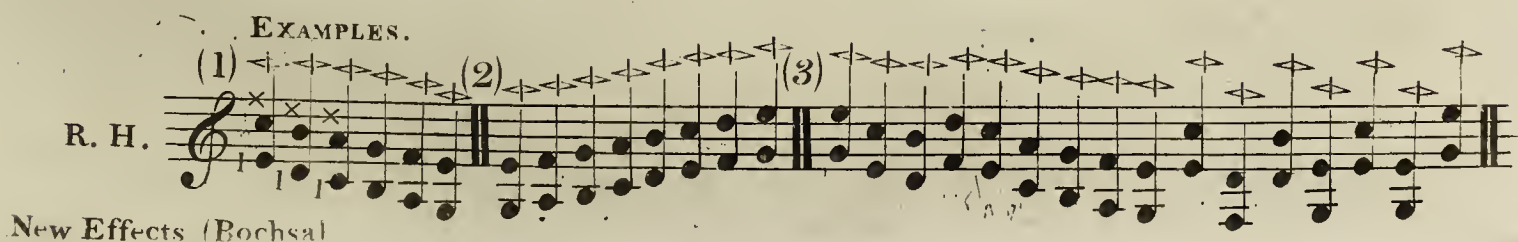


The "Altissimi" Harmonic Fifths begin from  and extend to  for the position enabling their performance, See Figure 5 (Plate 3)

The Figure 6 (Plate 3) will indicate the position of the right hand in performing the Double "Altissimi" Harmonics in Sixths.

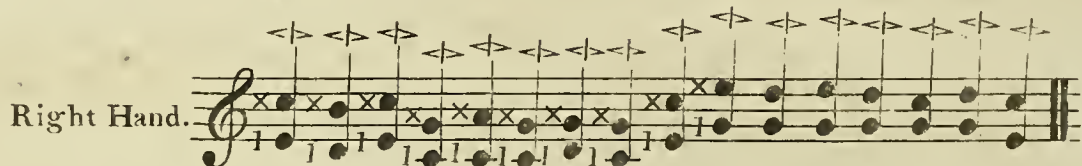


When these Sixths happen to be intermixed with Lower Harmonic Sixths, the above position must be employed for both.



When Double "Altissimi" Harmonics in *Fourths*, *Fifths*, and *Sixths* are intermixed together, they are all to be performed with *one same position* of the hand *viz* that of the *Sixths*.

EXAMPLE.

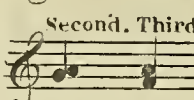
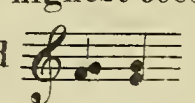


Single Harmonics among Double "Altissimi" *Sixths* must be always taken with the ball of the thumb.

DOUBLE "ALTISSIMI" HARMONICS

in Seconds and Thirds with the Left hand

See Figure 7 (Plate 3)

These Harmonics begin as low as  (the highest *second* and *third* obtained with the usual position not generally reaching beyond .)

EXAMPLE *in Thirds*.

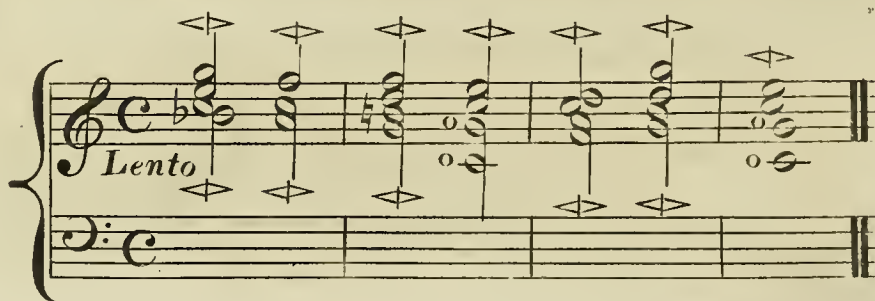


EXAMPLE *of intermixed Seconds and Thirds*.



For "Altissimi" *fourths*, *fifths*, *sixths*, and *Triple Harmonics* with the left hand
See *Two Third Harmonics*, Pages 15 and 17.

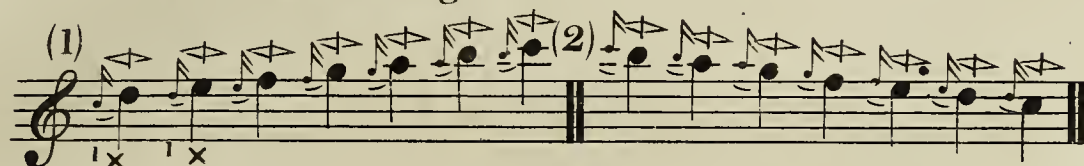
EXAMPLE *of "Altissimi" Harmonics with both hands*.



"ALTISSIMI" HARMONIC APPOGIATURAS

Which can be performed with the position of the hands prescribed for the Double "Altissimi" Harmonics in *Seconds and Thirds*; See again Figure 4 (Plate 3)

EXAMPLES with the Right hand.



The observations I have before made in Page 27 relative to a series of lower and upper Double Harmonics, being taken with *one same* position, are also to be applied to appoggiatura passages.

EXAMPLES.

EXAMPLES of "Altissimi" Harmonic Appoggiaturas with the Left hand.

New Effects. (Bochsa)

TRIPLE "ALTISSIMI" HARMONICS

These, and the *Quadruple "Altissimi" Harmonics* (which will be next treated upon), are those alone of the kind which cannot be played by each hand separately, and which will require the fingers of the left hand to be placed slightly on the middle of certain strings to produce the Harmonic sound, while those of the right strike the same *beneath*, near the sounding board.

This position of the hands (of which three Lithographic representations are given for the more clearly elucidating the subject), will prove of considerable advantage to the Harpist, not only for the performance of a vast range of extended Chords, but also for obtaining a great variety of effective passages on the upper strings, some of which will shortly be exemplified.

Figure 1 (Plate 4) shows the manner in which the end of the left fingers must rest on the strings, together with that of the right hand when in the act of striking a Triple Harmonic.

Figure 2, (same Plate) shows the back of the left hand and the proper bend of its fingers; and Figure 3, (same Plate) shows the position of the thumbs when called to action.

It is very important that the Harpist should pay the utmost attention to the following observations. 1st. The fingers of the left hand must press the strings very delicately, so as to produce a pure and brilliant tone, free from any *jarring*, and they must be removed *instantly* after those of the right hand have struck the strings; 2d., The notes with the right fingers are to be given with firmness and precision.

The 1st, 2d, and 3d. fingers of each hand are always to be employed for all *Triple "Altissimi" Harmonics* comprising intervals not exceeding a Seventh (See Example 1st.), and the Thumbs for those including *Octaves, Ninths, or Tenth*s (See Examples 2d. & 3d.).

To enable the Harpist to perform this kind of Harmonics *with facility* I cannot recommend too much the use of the *Harmonic Guide*.

Sign for a series of Triple Harmonics *—*—*—*, for one only *.

EXAMPLE.

QUADRUPLÉ "ALTISSIMI" HARMONICS

Same position as for the Triple "Altissimi" Harmonics, with the difference that the Thumb and three fingers are here used at the same time.

All the observations set forth for the precedent Harmonics, are to be applied to these.



EXAMPLE of Triple and Quadruple "Altissimi" Harmonics intermixed with other Harmonics.

Adagio sosten.

The following Miscellaneous Passages are intended as an illustration (necessarily much compressed owing to the limits of this work), of what I before said respecting the many advantages which can be derived from Harmonics produced with the above position of the hands; As these Harmonics are to acquire an importance paramount to the diversity of resources they will unfold, and entirely independent of the Triple and Quadruple Harmonics, it is proper that a distinct appellation should be given to them, and I shall therefore henceforth call *all Harmonics* obtained with the said position

(except the Triple and Quadruple "Altissimi" ones) *Leggiere Harmonics* (or Light Harmonics). This name I have chosen because it conveys to the mind an idea of the delicate, sprightly, and gentle manner in which they are to be performed, as well as the graceful and playful character of the different passages they give the means of producing.

In going through the Miscellaneous Examples, the Harpist will perceive that in several cases the marks which indicate the *Leggiere Harmonics* are placed upon notes belonging to Harmonics already explained, and consequently that the former infringe on the rights of the latter; but this is done, 1st. To avoid too many hasty changes of position, and the breaking of the time which necessarily results from them. 2d. To obtain more quickness of execution, than can be expected from Single, Double, and Triple Harmonics when played with their respective positions, as in producing these latter, *the same hand* is obliged to press and strike the strings, which it is obvious must impede the progress of a quick passage, instead of which in performing the *Leggiere Harmonics*, *one hand* strikes and *the other* presses the strings, and therefore can move with considerable swiftness on any part of the instrument; and 3d. To preserve throughout the Melody or passage, the same quality of tone, which must be said is more pure, soft, and beautiful in this present position than in any other, and it is much to be regretted that this mode of producing Harmonics cannot be used with both hands separately.

It is further observed that in "Leggiere" Harmonics, *the fingering set down for one hand, is invariably to be applied to the other*; Per example, if a passage is to be performed with the 1st. 2d. and 3d. fingers of the right hand, the 1st. 2d. and 3d. fingers of the left hand are those to press the middle of the strings, or if several notes are taken with a particular finger of the right hand, the corresponding one of the left must be used (The same rule is to be attended to for the other combinations of fingering)

The Thumbs are seldom employed, but in passages comprising octaves or extended Arpeggios. — An extreme delicacy of touch, and flexibility of the fingers, to assist their spontaneous removal from the strings, are particulars *so important* to observe in performing the *Leggiere Harmonics*, (inasmuch as they are the only means of insuring a clear and full vibration) that I cannot refrain from once more urging the Harpist to bear them *constantly in his mind*; The Letter *V*, (as in the *Étouffés* and *Semi-Étouffés* Harmonics) will point out, throughout the following Miscellaneous Examples,

(11) *All^o* *Scherz.* *leggiere*

(12) *All^o*

(13) *leggiere*

(14) *All^o*

(15)

(16) *Mod to*

(17)

(18) *Mod to*

(19) *And^{te}*

"LEGGIERE" HARMONICS.

intermixed with other Harmonics.

(20) *Adagio con espress:*

con Anima

leggiere.

riten.

(21) *All^o* * * * * *

(22) * * * * *

All^o

(23) * * * * *

(24) * * * * *

Mod^{to} 12 3 12 3 12 3 12 3 12 3 2 2 2 2 1 2 *ritard.* *Mod^{to}*

(25) * * * * *

Mod^{to} 8

(26) * * * * *

And^{te} 1 x 1 x 1 x 1 x 1 x 1 x

(27) * * * * *

And^{te} 1 x 1 x 1 x 1 x 1 x 1 x

(28) *Andante*

Founded on "Robin Adair"

(29) *And. sosten.*

Various other kind of Harmonics might be produced on an open string, but not being of a nature to prove useful, (that *great object* at which all Novators must aim);* I shall here close my Instructions on New Harmonics, in requesting the Harpist attentively to peruse the Annexed Comparative Table, which, with a frequent reference to the matters already demonstrated and exemplified, will make him thoroughly acquainted with all the variegated and fanciful forms under which *Harmonics* are presented to him; and it may be said, without fear of being guilty of partiality, that from the combination of all these new effects, (employed with skill and discernment) will spring up an entirely new Instrument, far superior to the *Musical Glasses*, or, indeed to any other on which Harmonic sounds have been attempted, both as far as regards Compass, power of execution, or advantage of performing several parts at once.

The Example following the Comparative Table, founded on Haydn's Hymn, and which comprises nearly every kind of Harmonics, will prove, I trust, (although in a small compass) the truth of the above assertion.

(*) To prove how fruitless are the Attempts at Novelty, when not grounded on real advantages and for Scientific purposes; I shall just mention Two, which were formerly made to enlarge the range of Harmonics on the Harp, One, by the late Krumpholtz (a distinguish'd Composer) about 50 Years ago, and the other of a more recent date, by Casimir, the favorite pupil of Madame De Genlis, the Celebrated Authoress. Krumpholtz's Contrivance was to obtain a quick diatonic succession of single notes (in descending) by sweeping across the middle of the strings the first finger of the right hand, its nail striking them in a particular manner; but its futility & the impossibility of rendering it worthy of being introduced in any regular piece, that "enfantillage" was soon abandoned. Casimir, aimed at a bolder mark, and ventured to perform in Harmonics, various rapid passages; but as he used only the two Thumbs, no combined notes, no Bass, in short, No Harmony, whatever could be obtained, and although he moved his two Thumbs with surprising agility, it was not long, before the Sonatas of Bocherini and other Compositions of which Casimir used to play the upper part or melody only, were found by real Musicians a frivolous and ridiculous performance, bare of any benefit to the Art, (the more so, as the Tone was bad, being stifled by the two palms of the hands continually in contact with each other,) and Casimir was forgotten and left with his Tutor, to enjoy the charms of her "Égratignures," "des petits oiseaux," "des pincés"* and other niaiseries, all whimsical passages belonging to her Harp System. (See the Harp Method by Madame De Genlis)

* Scratches, little birds, pinches.

New Effects. (Bochsa)

A COMPARATIVE TABLE

OF THE HARMONICS HITHERTO IN USE, AND OF THOSE NEWLY ACQUIRED,

Shewing in the clearest manner, the confined state and insufficiency of the former, and the numerous resources and advantages gained by the latter.

As this Table is intended also as a practice, ☞ care has been taken that all combinations of notes comprising intervals of Seconds, Fifths, Sevenths,

Ninths, &c. &c. which could not be presented in *Diatonic successions* without being disowned by a musical ear or good Harmonist, should be only briefly

pointed out and sufficiently so, to apprise the Harpist of their respective compass and situations on the Instrument.

NB The Figures placed at the end of all the Examples are to point out the number of New Harmonics contained in each.

OLD HARMONICS.

NEW HARMONICS,

to which are added the old ones, to prevent the breaking in of the Diatonic successions.

Single Notes, with the Right hand.



Single Notes, with the Right hand.



with the Left hand.



with the Left hand.



Synonymy, obtained with the Two Third Harmonics

Ditto, with the Double Octave Harm:



Fourth.



Fifth.



Double Notes, with the Left hand.



Third.



L.H. Second.



Fourth.



Fourth.



Synonymy, obtained with the Two Third Harmonics

Ditto, with the Double Octave Harm:



Fifth.



Fifth.

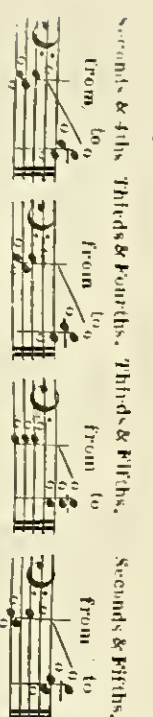


Synonymy, obtained with the Two Third Harmonics

Ditto, with the Double Octave Harm:



Triple Notes, with the Left hand. *



☞ The extended size of this Table, render it necessary for practice that it should be copied or cut to the size of the Book.

* The Harmonic Triple notes with the Left hand, seem as they are, on this side, have never been treated upon in any method but, in those I have written.



HAYDN'S GERMAN HYMN,

39

"God preserve the Emperor"

All in Harmonic Sounds.

Andante
Sostenuto.

mf

or

ad lib.

esp:

riten.

dolce

p

con gusto

f

p

cres:

fz

dolce

mf

accel:

riten:

veloce

cres

ritard:

fz

a tempo

Dolcissimo

(F^{is} F⁴. G². B^b.)

ri - - - - - tard: a tempo

fz *dolce*

fz fz *Vivo* *riten:* *Appassionato* *leggeriss:* *cres:* *riten:*

con gusto *ritard* *Cadenza* *Mod to*

fz dim: *Accel:* *ritard:*

All^o assai *mf* *p*

riten *Ac - - - ce - - - le - - - ran* *cres:*

do

riten: Moderato

riten:

mf

All.^o

cres: Più presto

riten: *fz*

cres:

riten: *f marcato*

Moderato

animato

Echo

Echo

lento

f

p

Ac---ce---le---ran---do

3 2 1

ri---tard

riten: 8^a

fz *fz* *fz* 2

cres:

con fuoco

animato

rf

fz

ritard

fz

fz

rallent: *ppp*

DOUBLE GLISSANDO PASSAGES

in Ascending.

To perform properly these passages, care must be taken that the two fingers required should not glide too quickly or slightly on the strings, but on the contrary press steadily and forcibly on them, in order to obtain for both notes a perfect equality of tone, making the passage sound as if it were performed by *two distinct instruments*; This pressure of the fingers will also give the harpist that controul over them which will enable him to stop with certainty on the necessary notes, and to produce at will, the *Pianissimo, Piano, Crescendo, Forte* or *Fortissimo*.

Sign for the Double Glissando 

GLISSANDO PASSAGES in Ascending Thirds.

with the Right Hand.

See Figure 6 Plate 2

The last double note of a "Glissando" passage, generally is to be struck with more force than the others (unless otherwise marked by the Composer). The *fz* occurring in the first Examples will remind the Harpist of this rule, and it is also important to observe that this *last double note* must be given by gently bending the fingers.

EXAMPLES.

All^o

Right Hand.



no more than what can be done infinitely better by employing the usual fingering; but as a rapid succession of Double and Triple notes with one hand cannot possibly be produced effectively without the sliding of two or more fingers, and that the Harpist cannot afford to reject (on account of old prejudices) brilliant passages which augment considerably the resources and consequence of the instrument, the sliding (or Double and Triple "Glissando") must therefore become an important part of Harp fingering, as many new dispositions of the fingers have of late been adopted on the Piano, Violin, &c. &c. for the purpose of encreasing the powers of execution (See the works of Hummel, Herz, Moscheles, Spohr, Mayseder, Paganini &c. &c.)

Double notes are immediately followed by one or more descending Double notes, (and vice versa) the fingers which are to perform these latter, must be in readiness, and as *close as possible* to those which have to accomplish the succession, care being taken to effect that change of fingers, without any jerk of the wrist or break of the time. (See the Six following Examples)

(2)

(3) *All^o molto.*

(4) *Mod^{to}*

(5) *All^o*

(6)

p *cres.* *sempre piu cres.* *f* *ff*

In practising the following Examples, great attention must be paid to give the double notes allotted to the left hand, (which are invariably turned downwards) in a short, light, and pointed manner, and to blend them with those of the right hand, so as to make the passage sound as it were performed by ONE hand. (The small notes over each example will remind the Harpist of this important rule) Care must be also taken not to place the left hand on the strings *too soon*, as by so doing the free vibration of the notes played by the right would be impeded.

Effect. &c. &c.

(7)

f *f con fuoco*

Effect. &c. &c.

(8)

pp *cres.* *f*

Effect

*Allegro
Brillante.*

(9)

f

f

Effect

Effect.

gva

1 1 1

2 2 2

f

f

New Effects. (Bohsa)

Effect.

(10)

Allegro
moderato

f

Effect

(11)

All?

9

1

1

36

1

上	上
---	---

•

6

3

2

3

1

(12)

All.

Med:

f

con fuoco

f

ben marcato

98

legg: Effect.

dim:

Id.

n :

New Effects. (Bochsa)

*Allegro
Brillante*

(13)

Allegro

(14)

Effect.

New Effects. (Bochsä)

(15)

p

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The Treble staff features a melody with eighth and sixteenth notes, often beamed together, and includes a fermata at the end. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece is marked with a piano (p) dynamic and includes a crescendo (cres:) and a forte (f) dynamic. The key signature has one flat (B-flat), and the time signature is 2/4. The score is presented on a single page with a decorative border.

(16)

Moderato
Con gusto.

Dolce

(16) *Moderato.*
Con gusto.

Dolce *fz* *gva* *fz*

Obtained by the Double Glissando.

to be struck with firmness and precision, and *never appoggiò*—

New Effects. (Bochsa)

Effect

Andante

(3)

L L

When the left hand is called upon to play one of the small notes forming the Turn, (See the last bar of the two next Examples and the whole of that which follows them) that note is to be given with lightness, and well blended with those of the right hand.

Effect

And te molto sostenuto

(4)

con esp:

rf

ritard

Effect

Andante grazioso

(5)

Dolce

Marcato

f

riten:

Effect

Moderato amabile

(6)

Dolce

con gusto

fz

dol:

fz

All? Brillante ben marcato

(7)

ff

pesante

con fuoco

When the Left hand owing to some particular kind of accompaniments, cannot leave the lower part of the Instrument, The Double Turn is to be performed *entirely* with the right hand (See the next Example). This manner of playing "Glissando" Double Turns is somewhat difficult, and the Harpist in practising it must be very careful to move the hand as little as possible.

(8)

Andante

p dol.

fz

dim.

DOUBLE GLISSANDO PASSAGES.
in Ascending Thirds with the Left Hand.

See Figure 7 Plate 2 .

All the rules laid down for the Thirds with the right hand are here to be applied.

EXAMPLES.

(1)

fz

f

Effects (Bochs)

(2)

(3)

All^o con fuoco

(4)

In Ascending and Descending.

(5)

DOUBLE GLISSANDO PASSAGES

in Ascending Sixths with the Right hand

See Figure 1 (Plate 3) and the different observations in Pages 43, 44, and 45.

(1) *All^o*

New Effects. (Bochsa)

(2) *forzando* 8 *All^o* (3)

(4) *fz* *fz* *fz* *fz* *fz* *fz* *fz* *fz*

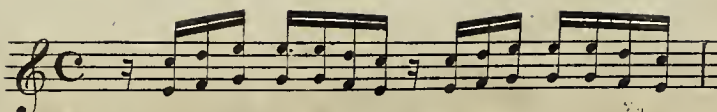
in Ascending and Descending.

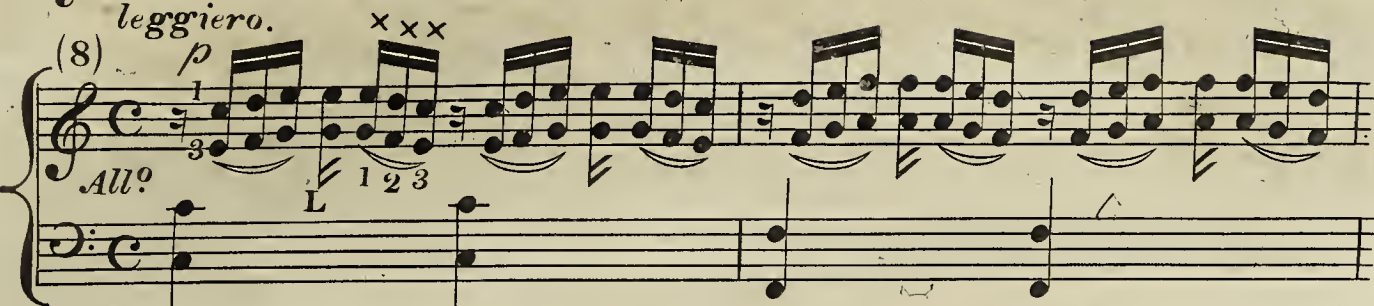
(5) *schertz* *All^o* *p* 1 2 3

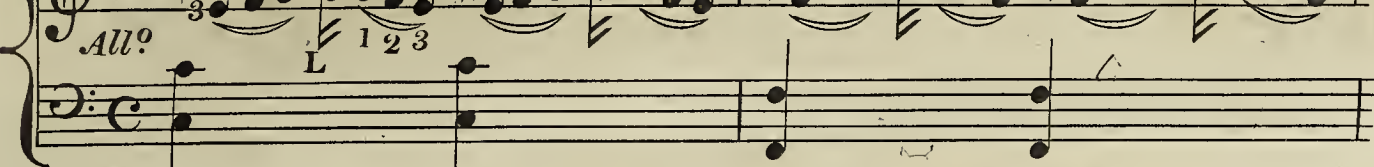
cres.

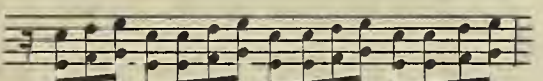
All^o (6) *in Ascending and Descending.* *fz* 1 2 3 *fz* *fz* *fz* *fz*

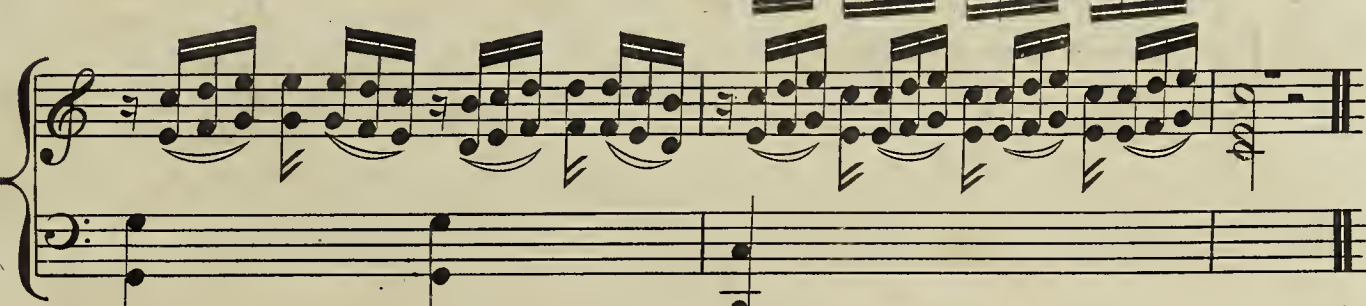
(7) *Mod^{to}* 1 1 1 1 x 1 1 1 1 x

Effect. 

leggiero.
(8) *p* 

All^o 

Effect. 



Effect. 

(9) 

DOUBLE GLISSANDO PASSAGES.

in Ascending Sixths with the Left Hand.

See Figure 2 (Plate 3)

(1) 

Left Hand. 

(2) 

(3) *in Ascending and Descending.* 

New Effects. (Bochsa)

(1) *f* *p* *cres.*

(2) *p* *f* *cres.*

Not to increase too much the bulk of this work, many Double "Glissando" passages in Sixths are here necessarily omitted, but as they are in general performed in the same manner as those just before exemplified and are liable to come under the observations laid down for the Double "Glissando" in Thirds, Strict attention to both will enable the Harpist to play with facility any rapid passages in Sixths, which may occur in future Harp Music.

Sixths, intermixed with Thirds, Fourths, and Fifths.

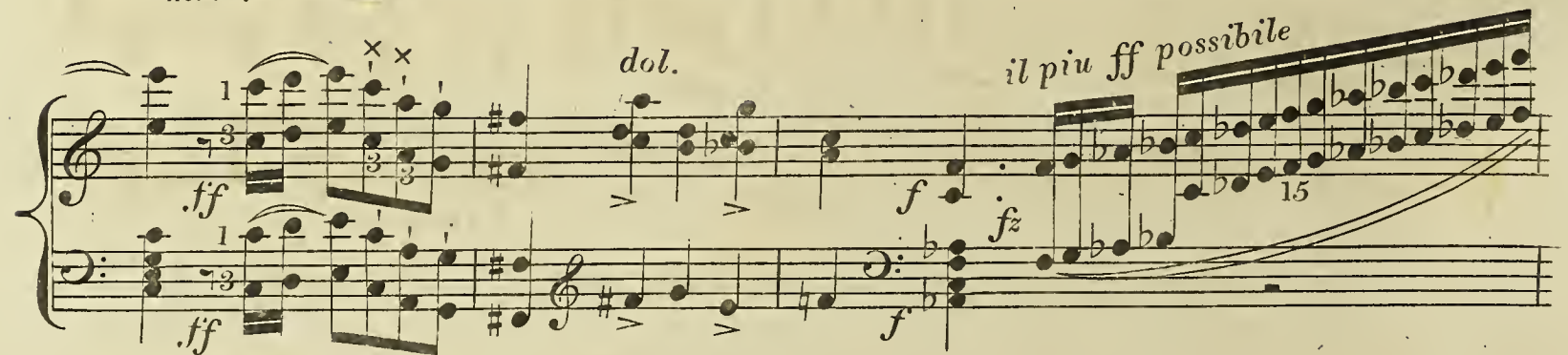
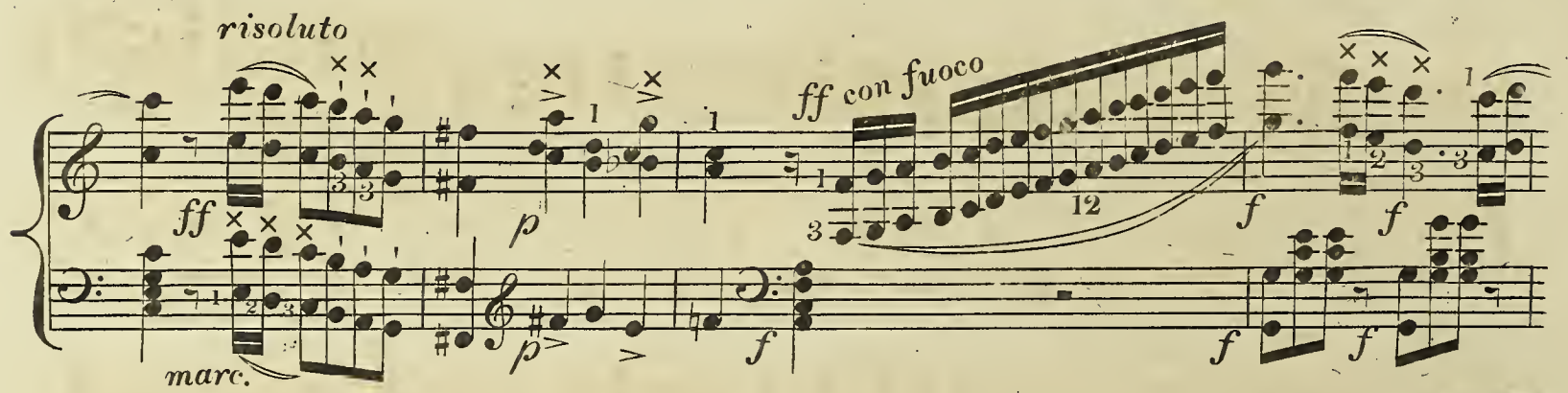
EXAMPLES.

(1) *All°* *f*

(2) *Mod°* *fz*

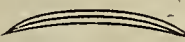
fz *f* *fz*

New Effects (Bohsa)

legg:

TRIPLE GLISSANDO PASSAGES with the Right Hand.

Same position as that for the Sixths, with this difference, that the second finger is employed as well as the third and the first.

Sign for the "Triple Glissando" 

(1) *All^o*



(2) *All^o molto.*



con spirito *fz* *f marcato* *brillante*

TRIPLE GLISSANDO PASSAGES with the Left Hand.

Same position as above.

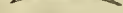

All^o



f *fz* *rf* *fz*

New Effects. (Bochs)

IRREGULAR TRIPLE GLISSANDO PASSAGES.

These passages are produced in *Ascending*, by sliding *two* notes with the right hand, and *one* with the Left, and in *Descending*, by also sliding one note with the right hand, and fingering as usual those of the Left. The slided notes of the right hand are designated by the Double Glissando Sign  and the ascending slided notes with the left, with a single slur 

The image displays a musical score for a piano exercise, divided into two main sections: "in Ascending." and "in Descending."

Section 1: in Ascending.

- (1)** This section begins with a piano (*p*) dynamic and a *cres.* (crescendo) marking. The right hand features a series of ascending chords, with some marked *fz* (forzando). The left hand plays a steady eighth-note accompaniment, also marked *fz* and *p*. A *strepitoso* (strepitoso) marking appears over a rapid ascending scale in the right hand.

Section 2: in Descending.

- (2)** This section starts with a piano (*p*) dynamic and a *fz* marking. The right hand plays a series of descending chords, with some marked *fz*. The left hand plays a steady eighth-note accompaniment, also marked *fz*. A *strepitoso* marking appears over a rapid descending scale in the right hand.
- (3)** This section begins with a piano (*p*) dynamic and a *fz* marking. The right hand features a series of descending chords, with some marked *fz*. The left hand plays a steady eighth-note accompaniment, also marked *fz*. A *strepitoso* marking appears over a rapid descending scale in the right hand.

delicato a tempo *Dimin* *con forza* *Prestissimo* *fz* *ff* *ova*

8a *Sempre staccato* *Ritard* *con esp:* *riten: fz*

Staccato

Presto molto leggiero.

cres *L* *pp* *R* *All.^o* *Sempre piu diminuendo* *Estremamente leggiero.*

8a *a tempo* *pp* *ritard:*

Piu facile

Presto

Presto

Presto

Dolceissimo

riten:

riten:

Forzando

OF THE MARTELLATO .

(or Quick reiteration of a same note)

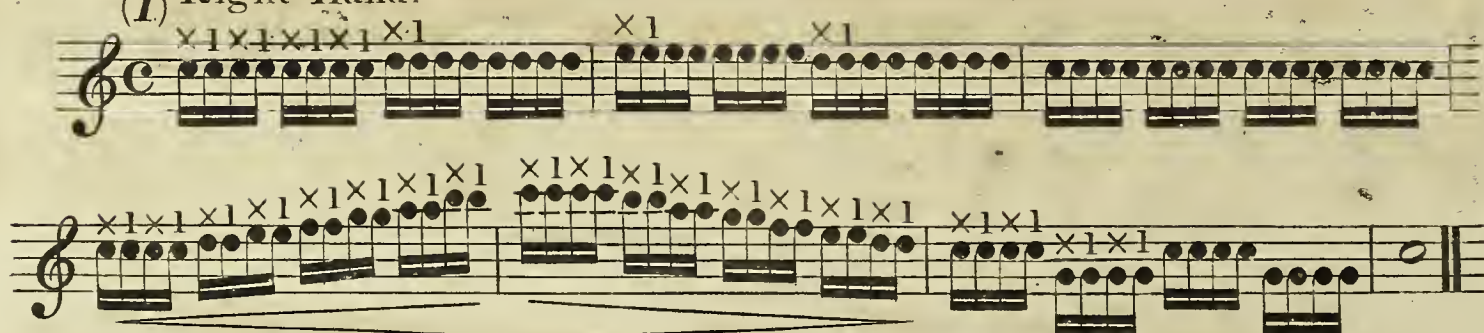
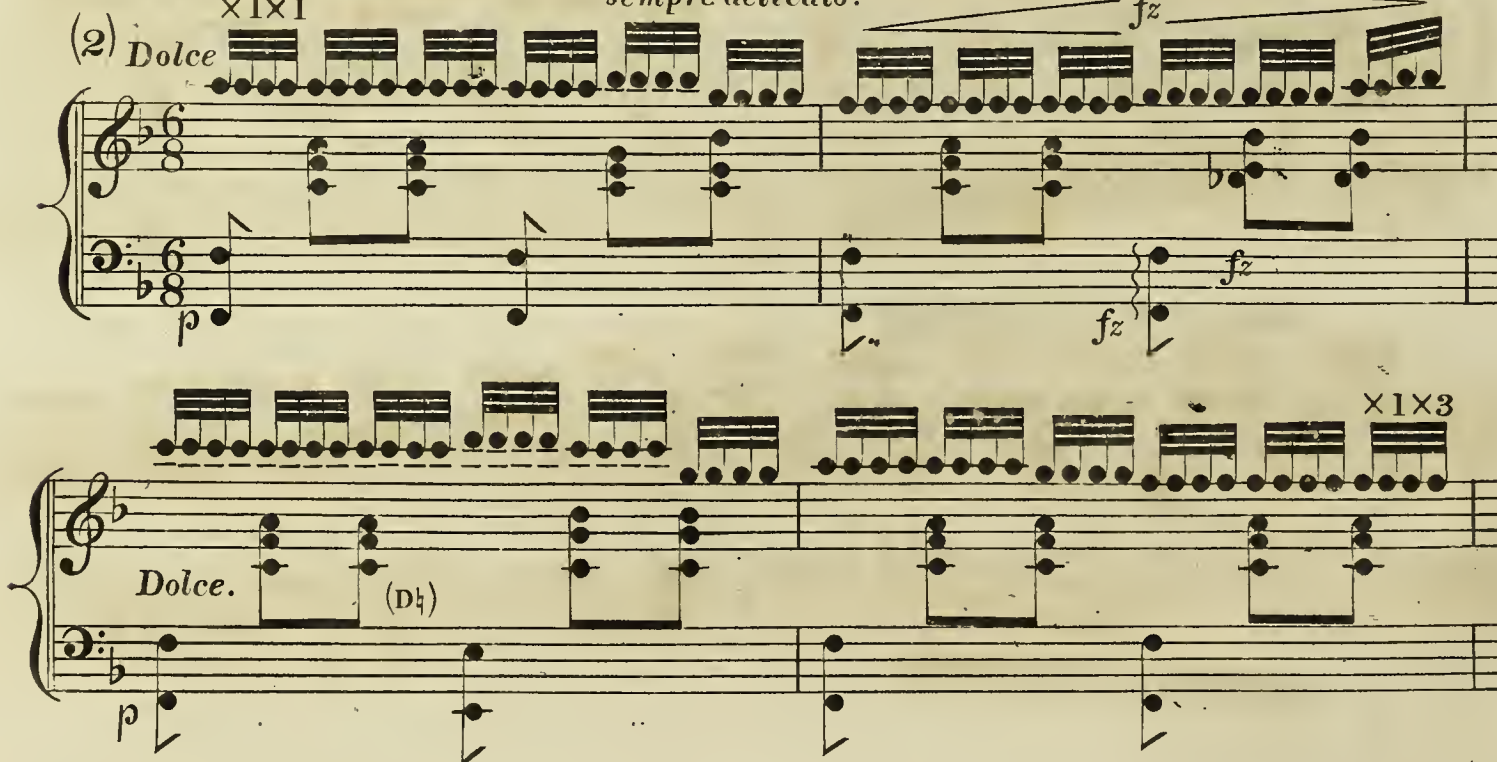
To perform effectively the "Martellato," each note must be given in a *Short, pointed and distinct* manner, from the action of the fingers only, and not that of the wrist.

The "Martellato" will be called *Single*, when consisting of Single reiterated notes, and *Double*, when consisting of Double reiterated notes.

SINGLE "MARTELLATO" WITH THE RIGHT HAND.

EXAMPLES.

(1) Right Hand.

*Andante Amabile.**sempre delicato.*(2) *Dolce*

New Effects. (Bochs.)

Cres

Grazioso $\times 1$

rf *Cres:* *fz*

D \sharp

D \flat

p *fz* *p*

smorz:

pp *riten:*

ben marcato.

Allegro con fuoco.

ff *f* *f* *f* *f* *f* *f* *f*

el basso ben marcato.

2x *3x*

fz *fz* *f*

con forza.

2

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of rapid sixteenth-note passages in the right hand and a more rhythmic accompaniment in the left hand, including some triplets.

Second system of musical notation. The right hand features a series of sixteenth-note runs, with dynamic markings *f*, *p*, *f*, *p*, and *f*. Above the first run is a repeat sign with 'x1x'. The left hand provides a steady accompaniment. The system concludes with the instruction *Spiritoso* and a key signature change to A major (A \sharp).

Third system of musical notation. The right hand continues with rapid sixteenth-note passages, marked *molto brillante.* and *Cres*. Above the first run is a repeat sign with 'x1x'. The left hand features a series of eighth-note chords. The system concludes with a key signature change to A major (A \sharp).

Fourth system of musical notation. The right hand features a series of sixteenth-note runs, marked *strepitoso.* and *ff*. Above the first run is a repeat sign with 'x1x'. The left hand provides a steady accompaniment. The system concludes with a key signature change to A major (A \sharp).

Fifth system of musical notation, labeled (4). The right hand features a series of sixteenth-note runs, marked *ff*. Above the first run is a repeat sign with 'x1x'. The left hand provides a steady accompaniment. The system concludes with a key signature change to A major (A \sharp).

In the two following Examples, the 3^d 2^d and 1st fingers of the right hand, must strike their respective notes very lightly, and that with the thumb is to be well accentuated.

(5) 3 2 1 x 3 2 1 x 3 2 1 x 3 2 1 x 3 2 1 x 3 2 1 x 3 2 1 x 3 2 1 x 3 2 1 x

pp fz pp fz pp fz

Allegro Scherzando.

(6) *p*

con fuoco.

fz rf (F# D#) fz cresc:

leggiere.

f p mf p

delicatissimo.

mf pp p

Sempre dimin. $\text{3 2 1 } \times \times 1 \times$ *a tempo.* $\text{3 2 1 } \times$

fz *riten.* (*A₄*) *fz*

p *p* *p* *p* *fz* *fz*

dolce. $\text{3 2 1 } \times$ *fz* *Dolce.* $\text{3 2 1 } \times$

fz

piu p *riten.* *smorzando.*

Moderato con energia. $\text{1} \times \text{1} \times$ *f* *sempre marcato.*

f *f* *f* *f* *f* *f* *f*

$\text{1} \times$ 3 2 3 2 3 3

f *f* *f* *f* *f* *f* *f* *f*

First system of a piano piece. The right hand features a rapid sixteenth-note melody with fingerings 1 x 1 x and 2 2. The left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *Dolce.* (dolce).

Second system of the piano piece. The right hand continues the sixteenth-note melody with *rf* (ritardando) markings. The left hand has a more active accompaniment. Dynamics include *rf*, *p*, and *Dol:* (dolce).

Third system of the piano piece. The right hand features a sixteenth-note melody with *fz* (forzando) and *Dim.* (diminuendo) markings. The left hand has a bass line with *fz* and *p* markings. The system concludes with a *Riten* (ritardando) marking and a *pp* (pianissimo) dynamic.

Fourth system, marked (8) *Allegro assai.* The right hand has a sixteenth-note melody with *p* (piano) and *delicatissimo.* markings. The left hand has a bass line with *p* markings.

Fifth system of the piano piece. The right hand features a sixteenth-note melody with *Cres.* (crescendo) and *8va* (octave) markings. The left hand has a bass line with *Cres.* markings.

loco

1 x 1 x 1 x 1

2 1 x 2 1 x 2 1 x

x 2 1 x 1 2 x 1 2

f p

rf

con fuoco

cres: rf f rf f

SINGLE "MARTELLATO" WITH THE LEFT HAND.

(I) EXAMPLES.

Left Hand.

(2) Andante con moto.

dolce.

marcatissimo.

fz

fz

fz

3

f Pesante

f

Brillante. *f* *(Ab)* *delicato* *8va*

f *ff* *pp*

delic: *fz p fz p fz p fz p fz* *con esp.* *cres:* *Dim:*

dolce. *pesante.* *p* *fz p*

Scherzando. *Cres.* *f*

EXAMPLE DOUBLE "MARTELLATO" WITH THE LEFT HAND.

(1)

—



ENHARMONIC ARPEGGIOS,

Founded on Chords of dominant Sevenths, Diminished Sevenths, and Augmented Sixths.*

These brilliant Arpeggios, Comprise, besides the notes of the particular Chord on which they are placed, *all those between*, rendered *Synonymous* or the unisons of the former by an Enharmonic process, which is obtained by certain arrangement of the pedals. Thus, every String on the Harp from the highest to the lowest is made *a part of the Harmony*, and the whole of the instrument forms *one* uninterrupted and extended Chord, capable of affording to the Harpist many novel and peculiar effects which will prove of great advantage in Preludes, Cadenzas, as well as in regular pieces(*), inasmuch as they are more Showy than difficult, as although they Sound like Complicated Arpeggios intermixed with reiterated notes, they are in fact merely Scales or part of a Scale, and fingered accordingly.

The next example which is an Enharmonic Arpeggio founded on the Chord of Dominant Seventh in the Key of *A ♯*, and Comprising the entire Compass of the instrument, will further elucidate, what I have just stated.

* For explanations of these Chords. See Bochsá's Preludist.

(*) See the Imps March, the Variations on "Non più mesta," on Joseph's romance, and on "Dolce concerto."

New Effects. (Bochsá)

The Pedals must be arranged in the following manner:

The Ds, Bs, Es, to be *Natural*, the Gs, *Sharp*, and the Cs, As, and Fs, *Flat*.

EXAMPLE.

The two Small lines above, are those to be played; and the two underneath exhibit the Enharmonic passage as written according to the rules of Harmony.

As played.

As written.

Enharmonic Arpeggios, when placed on Chords of Dominant Sevenths, can be used only in Those Keys, which allow the pedals to act on their respective Tonic, Third, and Sixth, So as to effect the Enharmonic changes above alluded to.

The next Table will show the Sharp and Flat Keys, (Major and Minor) in which Enharmonic Arpeggios on Chords of Dominant Sevenths can be obtained, together with the proper arrangement of the pedals.

SHARP MAJOR KEYS

Name of the Key. } Its Chord of Dominant Seventh. } Necessary Pedals.

A			Pedals as for that Key, Leaving the Fs, As, and Cs Flat	
E	Ditto		Ditto	Leaving the Cs, Es, and Gs Flat
B	Ditto		Ditto	Ditto
F#	Ditto		Ditto	Gs, Bs, and Ds Flat
C#	Ditto		Ditto	(Ds, As Flat, and the Fs Natural
				(As, Es Flat, and the Cs Natural

FLAT MAJOR KEYS

Db	Ditto		Ditto	Leaving the Bs, Ds, and Fs Sharp
Gb	Ditto		Ditto	(Es, Gs Sharp, and the Bs Natural
Cb	Ditto		Ditto	(As, Cs Sharp, and the Es Natural

MINOR KEYS

A	Ditto		Pedals arranged as above for the Key of A Major
E	Ditto		Ditto
B	Ditto		Ditto
F#	Ditto		Ditto
C#	Ditto		Ditto

New Effects. (Bohsa)

Enharmonic Arpeggios founded on Diminished Sevenths can be obtained in every Key, but on Augmented Sixths, in Flat Keys only.

EXAMPLES of Enharmonic Arpeggios
founded on Chords of Dominant Sevenths.

(1)

As played.

f *Veloce.*

(Cb. Eb. Gb.)

con forza

f *Veloce.*

(G#) (Eb)

(2) ALLEGRO.

p *Cres:*

f

As played

f

As written

f *Molto brillante*

f *f* *f*

(3)

As played

(B \sharp . D \sharp . F \sharp .)

As written

ff

8va

8va

As played.

As written.

8va.

8va_

Risolto.

(2)

$$f(\mathbf{E}\#.\mathbf{A}b.\mathbf{C}b.)$$

Allegro con fuoco (Fix G#) (A \flat B \sharp .)

ff (C \flat E \sharp .)

Sempre piu forte 8^{va}

f *f* *f* *f* *f*

fz *fz* *f* *f* *f*

(A \flat) *f* *f* *f*

Enharmonic Arpeggios on Chords of Augmented Sixths.

(1) ANIMATO.

f *f* *f* *f*

(D \sharp .) (B \sharp .)

As played ¹²

(F#. Gb.)

8va

ff

f

f

6 x1 6 6 6 6

6 6 6 6

(2)

8va

Sost

Andante

(A) *fz* (D#. F#. B.)

8va

f

f f f f fz

f

f

UNDULATED SOUNDS.

The undulated sounds (or sounds of which the vibrations are raised and lowered half a tone by the sole motion of the foot on the pedals) will prove effective in Slow movements, particularly on a fine toned and well regulated Harp. .

Care must be taken that the string of which the vibration is to be undulated, is struck rather forcibly, and the motion of the foot on the corresponding pedal effected with precision, quickness, and without noise, jarring of the forks, or derangement of the body's position.

Undulated Sounds have a better effect when employed on Double notes than on single, although they can be used on the latter, in the middle or lower part of the instrument.

The Undulations, (or half tones produced by the motions of the feet only on the pedals,) will be indicated by small notes attached to the large ones *played*, with these marks '...' and a slur — over or under them.

The end of the foot will act more freely, if the heel rests on the ground, principally when taking distant pedals.

EXAMPLES.

(1)

Effect

Lento

fz fz fz fz fz fz fz fz

(2)

Effect

Lento

fz fz fz fz fz fz

Andante sosten: con simplicita.

Effect.

(3) *dol.*

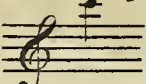
Effect.

MELANGÉS PASSAGES.

or Passages consisting of intermixed Harmonic and non-Harmonic notes

Great attention must be paid in performing these passages, that both Harmonic and non-Harmonic notes, are given distinctly and clearly; To attain this important particular, I recommend the Harpist always to strike the Harmonic notes with more force than the others.

All the Single, Double, and Triple non-Harmonic notes (with the right hand,) must be taken with the hand placed as for the Harmonics which may precede or follow.

When a string is to be struck alternatively in Harmonic and Natural sounds, with the right hand, the Harmonic must be produced with the back of the second finger, instead of the first as is usual for single Harmonics, and the non-Harmonic note is to be performed with the first finger, (See Examples 1, 2, & 5.) This rule applies only to notes not reaching higher than this C,  For those above, the position of the hand prescribed for *Altissimi* Harmonics is to be employed, and the non-Harmonic notes must be taken as before with the first finger.

Respecting the Left hand, all the non-Harmonic notes amongst Harmonic ones, must be performed with the palm of the hand close to the strings and the fingers turn'd upwards, The only exception to this rule is when the Double Harmonics are "*Altissimi*," and in this case, the non-Harmonic notes are to be taken with the hand placed as for "*Altissimi Harmonics*" (See Figure 2 Plate 2.)

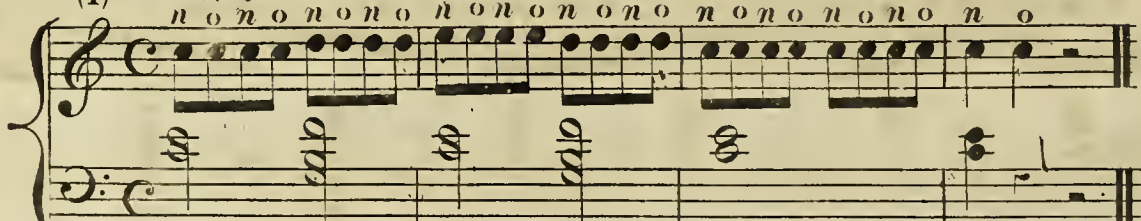
As all the different kind of Harmonics explained in this work will be used in the *Melangés passages*, it is essential that the Harpist should be familiar with their respective signs, to prevent any mistake or confusion.

The letter *n* placed in many of the following examples, above Single, Double, Triple or Quadruple notes, is to remind the Harpist that such notes are *non-Harmonics*; however he must accustom himself to perform in natural sounds, all notes not marked with an Harmonic Sign, without the aid of the letter *n*.

EXAMPLES.

(1) $1 \times 1 \times 1 \times 1 \times$
n o n o n o n o n o n o n o n o n o n o

Mod to



New Effects (Bochs)

Moderato

(2)

Moderato

(3)

Moderato

(4)

founded on Rossini's "Non piu mesta".

Allegretto.

(5)

cres. *a Tempo* *cres.*

p *fz* *p* *cres.*

riten.

f *ritard.* *Veloce* *ritard.*

a Tempo *riten.....*

dol. *p*

a Tempo *riten.....*

f

(6) *Lento*

Effect.

R. *pp* *L.* *fz*

Effect

(7) *lento*

pp *p* *p* *p* *b*

fz *fz* *fz* *fz*

Moderato

[illegible]

**Right
Hand.**

(9) $n \begin{matrix} * \\ | \end{matrix} n \begin{matrix} * \\ | \end{matrix} n \begin{matrix} * \\ | \end{matrix} n \begin{matrix} * \\ | \end{matrix} n \begin{matrix} * \\ | \end{matrix} n \begin{matrix} * \\ | \end{matrix}$

Right
Hand.

Allegro

(10)

Allegro

(10) *n*

v

3 2 1 +

All.^o Brillante.

(12)

Mod.^{to}

(13)

riten:

All.^o

(14)

Right Hand

Contrary to what has been before said, the non-Harmonic notes in Melange's passages similar to the next Example, must be given with more force than the Harmonic notes.

Adagio Sostenuto.

(15)

New Effects. (Bochsa)

(16) *p* *n* *n* (*delicat.*) (*delicat.*)
Allegro Moderato e Grazioso.
dol. *p* *p*
cres. *f* *v* *p* *rf*
leggiero *p* *pp* *pp*
pp

EXTENDED ARPEGGIOS

It is rather singular that *Arpeggio Passages*, so variously, so fancifully introduced in Piano, Violin, and Violoncello music, are still extremely confined on the very Instrument from which their name sprung, (*Arpa, Arpeggio*) Has not the Harp a power adequate to the task of performing all kind of Arpeggios with effect? are its sounds less powerful, Brilliant, or Harmonious than those of other Instruments? certainly not, therefore it remains with the Harpist to enlarge that province of Harp performance, and to effect ultimately a diversion to these hacknied Arpeggios which too often find a place in Harp Music. *

I do not pretend to give in the very few examples beneath, specimens of what can be done in Arpeggios, but only to familiarise the Harpist with a change of position, seldom, if ever, used in a rapid manner: *viz.*, that of dexterously passing the 1st, 2d, or 3d finger under the thumb, to catch distant notes, or the thumb over the fingers, for the same purpose, and which will prove of great advantage, as the principal defect of the present Arpeggios with one hand, is the want of extension. Care must be taken to effect these changes with neatness, facility, and without jerk, or too great a motion of the arm; — All the notes must be given *very equally*.

* The Euharmonic Arpeggios, explained and exemplified in Pages 74 and following will assist the Harpist in effecting that necessary diversion.

Moderato

(1) 10 12 14 16 18 20

(These Arpeggios can be practised with the left hand, two octaves lower.)

The demisemiquavers in the next example, and the semiquavers in that which follows, must be played with lightness, and a sort of graceful fling of the hand.

New Effects (Bochsa)

Mod to

legg.

(4)

p *rf* *p* *rf* *fz* *fz* *fz* *fz* *p*

Allegro con Spirito.

leggiere.

(5)

p *cres.* *f* *con forza*

p *cres.*

f

Arpeggiando

(6)

SKIP CHORD PASSAGES.

The chords of which these passages are formed must be given in a short, light and pointed manner.

Allegro

(1) *volante*

pp *loco* *loco* *loco*

cres: *Piu cres:*

f

molto marcato

Allegro Vivace

(2)

ff *f* *f*

DOUBLE AND TRIPLE NOTE PASSAGES

In Thirds, Sixths, &c

The notes with the right hand must be played with firmness and precision, as well as those with the left, which is to lay open (The fingers pointing rather upwards, while the thumb strikes them. These new acquirements may be considered as the complement of the Double and Triple Glissando, as when they are all blended together, they contain every passage which can be produced with effect by combined notes.

(EXAMPLES in Thirds)

+1+1

*Allegro
Brillante.*

All^o

(1)

$\times 1 \times 1$

First system of musical notation for exercise (1) in sixths. The treble clef staff contains a series of eighth-note chords, with some notes marked with 'x' and '1'. The bass clef staff contains a single eighth note. Dynamics include *f* and *fz*.

(2)

$\times 1$

Second system of musical notation for exercise (2) in sixths. The treble clef staff contains a series of eighth-note chords, with some notes marked with 'x' and '1'. The bass clef staff contains a single eighth note. Dynamics include *f* and *fz*.

Third system of musical notation for exercise (2) in sixths. The treble clef staff contains a series of eighth-note chords, with some notes marked with 'x' and '1'. The bass clef staff contains a single eighth note. Dynamics include *fz*.

Fourth system of musical notation for exercise (2) in sixths. The treble clef staff contains a series of eighth-note chords, with some notes marked with 'x' and '1'. The bass clef staff contains a single eighth note. Dynamics include *fz* and *f*.

Fifth system of musical notation for exercise (2) in sixths. The treble clef staff contains a series of eighth-note chords, with some notes marked with 'x' and '1'. The bass clef staff contains a single eighth note. Dynamics include *f*.

in Thirds and Sixths.

All^o

$\times 1 \times 1 \times 1$

Single system of musical notation for exercise in thirds and sixths. The treble clef staff contains a series of eighth-note chords, with some notes marked with 'x' and '1'. The bass clef staff contains a single eighth note. Dynamics include *f* and *fz*.


TABLE OF ALL THE SIGNS
Indicating
BOCHSA'S NEW HARP EFFECTS AND PASSAGES.

Étouffés Harmonics 

Semi Étouffés Harmonics. 

Two Third Harmonic. 

Single and Double Altissimi Harmonics 

Triple, Quadruple, Altissimi, and Leggiere Harmonics.  for one only. for a series. *—*—*

Double Octave Harmonics 

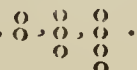
Double Glissando 

Triple Glissando. 

Undulated Sounds. 

Vibrate *vib.* or *v.*

Natural sound *n.* or *n.s.*

Double and Triple Harmonics with the right hand, and Triple and Quadruple Harmonics with the left (in the middle of the Instrument only) are indicated with the usual marks, .

Fold-out
here

Fold-out
here

Fold-out
here

Fold-out
here

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COMPOSED BY N. C. BOCHSA.

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